VOGUE



FORECAST
OF SPRING
FASHIONS

PUBLISHED EVERY OTHER THURSDAY
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JANUARY 18, 1930
PRICE 35 CENTS

★

Bolin

FOUR SUMMERS INSTEAD OF FOUR SEASONS

Mark Twain said that for years everybody has been complaining about the weather, but nobody has ever done anything about it! . . .

But times have changed . . . Nowadays every man can be his own weatherman.

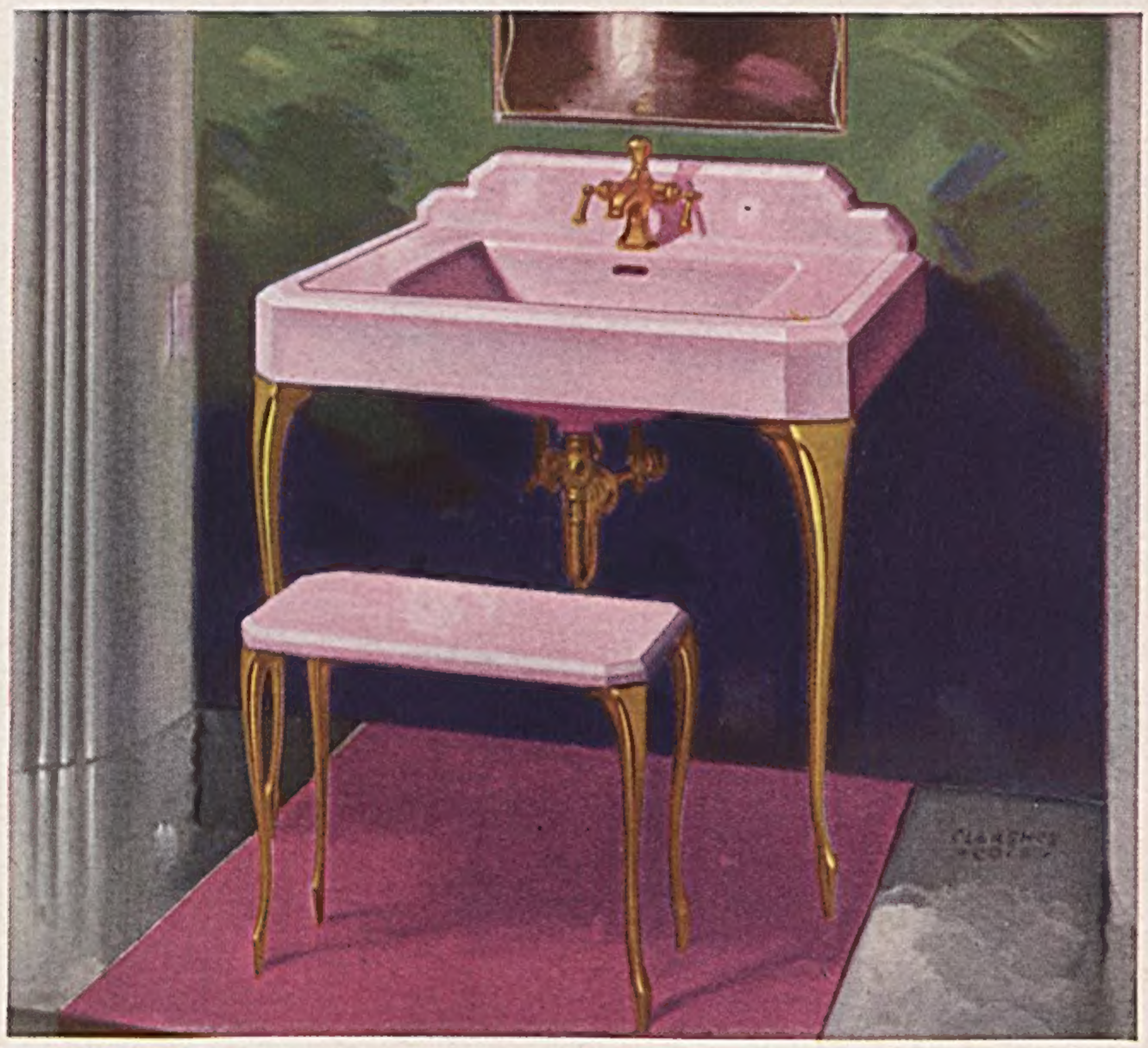
With American Radiator Heating, you can tune in on Summer in the fury of the blast! . . . Substitute the cheer of Summer Warmth for the chill of Winter Weather—banish the perils of cold rooms—safeguard life in seasons inimical to health—solve the problem of heating with such efficiency and economy as no old-fashioned heater knows anything about!

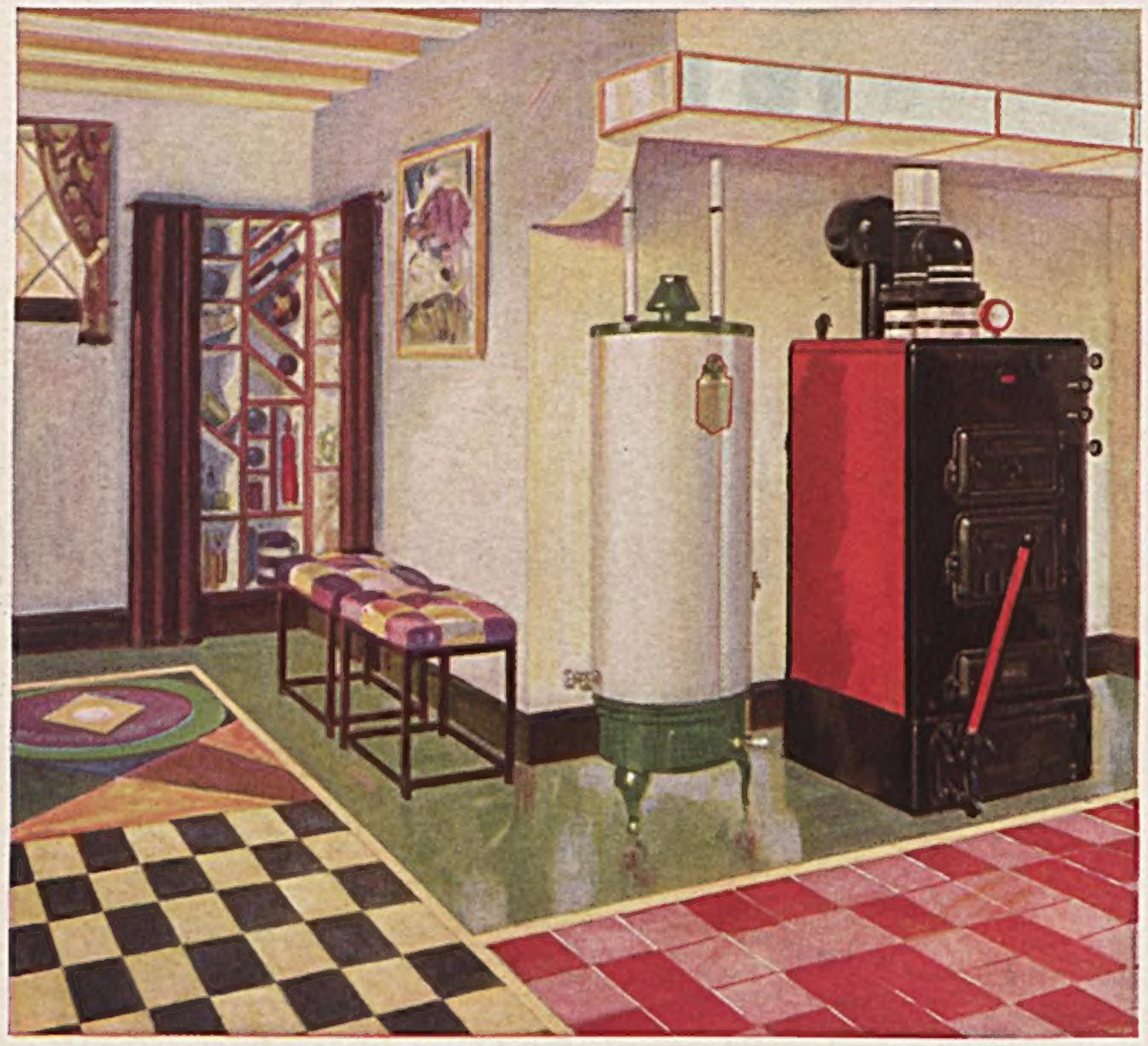
Let's do something about the weather!

And don't worry about the cost!

The total cost is small, and the long-term payments are negligible!

Nothing contributes more to the comfort and health of the family than modern plumbing fixtures. And you may have a perfectly appointed bathroom, even a beautiful bathroom, for less than you may have imagined.





"Standard" PLUMBING FIXTURES are made in T'ang Red, Orchid of Vincennes, Royal Copenhagen Blue, Ivoire de Medici, St. Porchaire Brown, Rose du Barry, Ionian Black, Clair de Lune Blue, Ming Green and Meissen White.

There are "Standard" bathroom groups, including lavatory, bath and water closet, for $98, $127, $157, $232, and up to special quotations for exclusive designs with hand-crafted fittings. These prices are exclusive of installation cost. All "Standard" Plumbing Fixtures, including the most inexpensive designs, are available in each of nine colors as well as white.

"Standard" Lavatories and Baths have an unusual beauty of line and proportion. "Standard" Water Closets are of advanced design and more hygienic. Faucets are made with the patented "Re-nu" feature.

The full cost of any group you select, including your plumbing contractor's charge for installation, may be divided into small monthly payments. Visit a "Standard" Showroom to learn the full details of this plan and see the new designs and colors.

AMERICAN RADIATORS & IDEAL BOILERS — In the "All American" heating plant each part is designed for perfect teamwork. It comprises: an "Ideal" Boiler, "American" Radiators and Accessories (Airid Air Valves, In-Airid Air Valves, Arco Packless Valves), Hotcoil, Kolflash or Excelso Water Heater.

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

40 WEST 40TH STREET, NEW YORK

SHOWROOMS IN ALL PRINCIPAL CITIES

The Heating and Plumbing Finance Corporation, subsidiary of the American Radiator and Standard Sanitary Corporation, affords the best facilities for the purchase, by convenient payments, of the products of this organization.

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40-42 West 40th Street, New York

I AM INTERESTED IN RECEIVING:

- ☐ Interesting book, "Ideal Heating."
- ☐ Interesting book with illustrations in color, "Standard" Plumbing Fixtures for the Home.
- ☐ Particulars of your convenient payment plan, by which my home may be equipped with American Radiator Heat for approximately $75 a room.
  The fuel I plan to use: ☐ Coal ☐ Coke ☐ Oil ☐ Gas
- ☐ Information on The Arco Vacuum Cleaner.

My name is----------

My address is----------

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JEWELERS SILVERSMITHS STATIONERS

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Quality and Value
A Tradition

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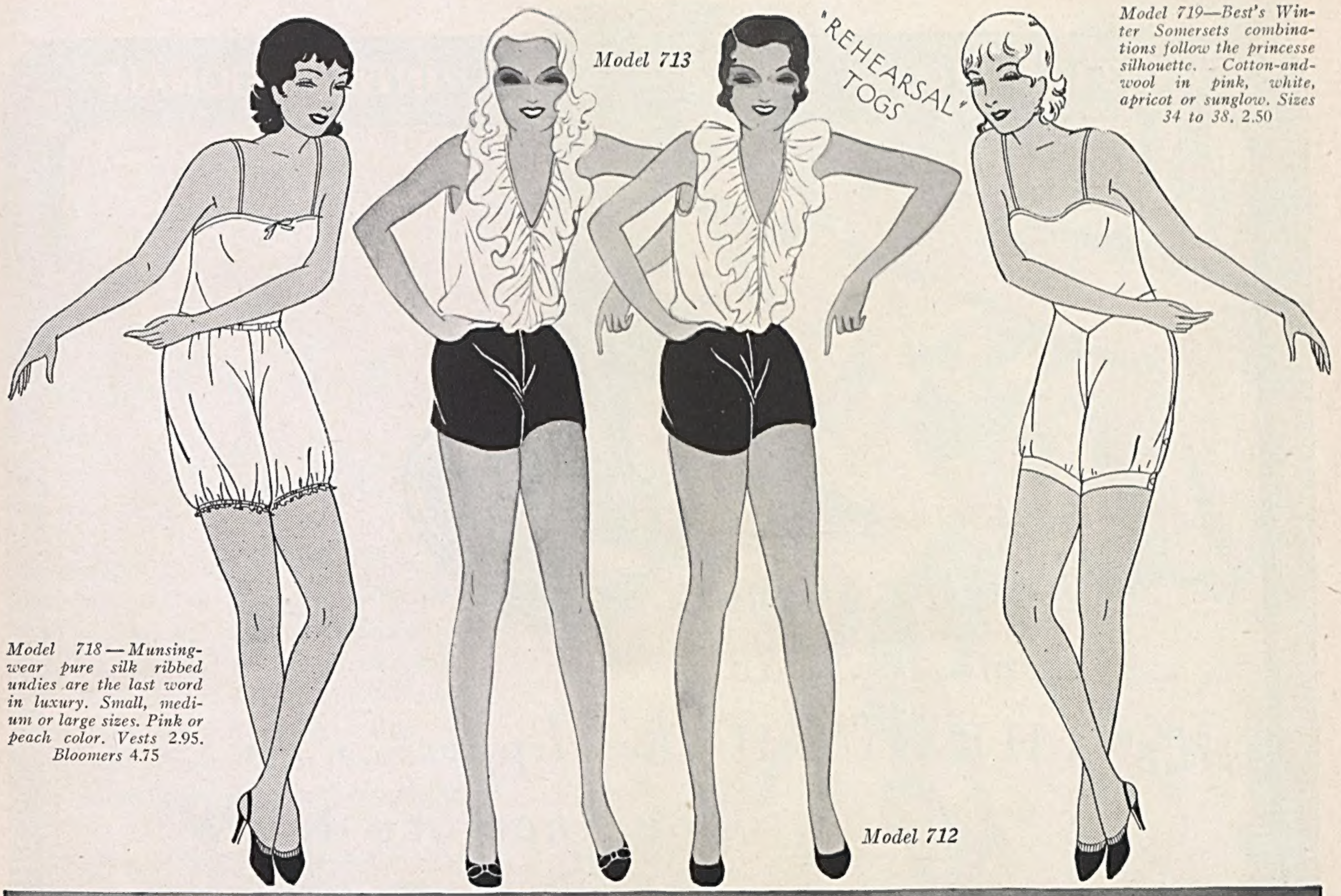
BELLODGIA

Paris CARON *France*

VOGUE
January 18th, 1930

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Vol. 75, No. 2
Whole No. 1378



Model 719—Best's Winter Somersets combinations follow the princesse silhouette. Cotton-and-wool in pink, white, apricot or sunglow. Sizes 34 to 38. 2.50

Model 713

Model 718 — Munsingwear pure silk ribbed undies are the last word in luxury. Small, medium or large sizes. Pink or peach color. Vests 2.95. Bloomers 4.75

Model 712



Model 714 *Model 715* *Model 712* *Model 716* *Model 717*

DANCE, EXERCISE, OR FOLLOW YOUR FAVORITE SPORT, TO KEEP THIN

and wear these cute and practical fashions from Best's while you're doing it

Models 712 and 713—The rehearsal costume that professional dancers use. Black velvet shorts (712) lined with white muslin. Sizes 14x to 18. 2.95. Frilled handkerchief linen gilet (713) in white, pink, yellow, blue, or green. Sizes 32 to 36. 3.95

Models 714 and 715—The newest brevity fashion. Theatrical trunks of ribbed mercerized cotton in white, pink, or black, with drawstring at waist. French leg (714) or longer straight legs (715). Sizes 14 to 20. 1.95

Model 716—A favorite reducing girdle, also good for sports use or general wear. Flesh color sheet rubber covered in cotton tricot. 14 inch, with new high waistline and two short bones over abdomen. Sizes 25 to 33. 5.95

Model 717—Carter's Mouldette shows that you needn't wear a "harness" to achieve the new silhouette. Boneless, but so cleverly cut and reinforced that it gives a perfect, not approximate fit. Shimmering flesh rayon knit, washes like a handkerchief. Removable garters. Uplift brassière. Buy 3 at a time if you can. Sizes 31 to 38 bust. 3.95



Model 716



Model 717

Best & Co.

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Paris *Palm Beach* *London*

TELEPHONE WISCONSIN 5000

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INSTITUTION I. MILLER *Beautiful Shoes* INTERNATIONALE



When the strap seems to slide
THROUGH *the slipper*
You know it's NEW!

Besides the novelty of its simulated sliding strap, this slipper has a diplomatic little way of making one's foot seem more petite . . . It's just such artist-inspired ideas as these that lift I. Miller Shoes (and their wearers!) above the usual . . . The first of the many 1930 innovations, designed to make January and every successive month a style event in all I. Miller Shops and Agencies!

Black Kid with Grey Reptile
Brown Kid with Beige Reptile
Green Kid with Green Reptile
Blue Kid with Blue Reptile

SHOPS AND AGENCIES IN PRINCIPAL CITIES

Around the clock . . . . *Linens*

At breakfast in an illustrious old plantation mansion on a moss-hung, palmetto-fringed road to New Orleans . . . at luncheon in a spacious, Spanish, flagged patio of Tucson . . . at tea in a wide, white, beautifully built house overlooking the Columbia river drive, west of the west's Portland . . . at dinner in a venerable stone manor on famed Sixteenth Street in Washington, D. C. . . . . wherever gracious entertainment is understood and practiced, the magic of exquisite linens is called upon to exert its fullest effect. Exquisite linens . . . from Marshall Field and Company.

☆ ☆ ☆

Truly marvelous to behold is Field's extraordinary collection of linens . . . so extensive that its like is not known here or abroad; so exclusive that only at Field's are purchasable many of the world's finest designs and weaves. Heavy, glamorous damasks and fascinating brocades . . . beautiful exotic laces, tracing a delicate, perhaps forgotten motif . . . crisp colored cloths for informal hours . . . the new organdies and voiles . . . There is almost nothing in fine or smart linens that Field's has not secured for you. You are cordially invited to visit the Linen Room when you next come to Chicago.



Marshall Field and company

RETAIL · CHICAGO



LET FRANCES DENNEY LEAD YOU TO LOVELINESS

The entire lifetime of this gracious lady—born to the culture of aristocratic old Philadelphia—has been devoted to the science and art of making women more beautiful.

From her vast knowledge of the skin—gained here and abroad—MISS DENNEY has created preparations that make loveliness easy to win and easy to retain.

Cleansing Cream: Delightfully fragrant. Melts quickly into the pores, gently removes the impurities and leaves the skin exquisitely soft and clean. $1.00, $2.00, $3.50.

Herbal Skin Tonic: Revitalizes the cells, restores active circulation and leaves the skin freshened and invigorated. $1.00, $2.00.

Tissue Cream: A deep tissue builder. It nourishes the tissues and helps wonderfully in restoring the firm, smooth contour of youth. $1.00, $1.75, $4.00.

Anti-Wrinkle Cream: A rich, nourishing cream that erases lines and wrinkles. Wonderful for removing that tired look around the eyes. $1.50, $2.50.

Muscle Oil: A deeply penetrating oil for nourishing dry or wrinkled skin. Also for strengthening relaxed and sagging muscles. $1.00, $2.50, $4.00.

Special Astringent: Recommended for the treatment of sagging muscles, wrinkles and double chin. Leaves a delightful feeling of coolness. $2.00, $3.50, $6.50.

These preparations—used for years by MISS DENNEY in her Philadelphia Salon—are now available through selected stores in each city. A letter to MISS DENNEY in Philadelphia will bring you the name of the store nearest to you.



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EXQUISITE
PREPARATIONS

DENNEY & DENNEY: PHILADELPHIA—NEW YORK—PARIS

The soft little suit of Borga cloth by CAROLYN



The new little suit adopts the new silhouette by nipping its jacket in at the waist and placing its skirt fulness low. • It is soft and smooth of fabric—in crepe Borga, a basket-weave cloth. If it bears the CAROLYN label it is the selection of a special style committee of over sixty-five nationally known fashionists, and therefore expresses the important mode with the finest taste.

CAROLYN MODES ARE CONSERVATIVELY PRICED

Frocks and Gowns, $29.50, $39.50, $49.50. Winter and Spring Coats, $39.50, $49.50, $69.50. Winter and Spring Ensembles, $39.50 to $79.50. Junior Frocks, $25.00. Junior Coats, $49.50. Hand bags, $5.00 and $7.50. Carolyn Underwear in a range of prices.

Send For Style Booklet: National Modes, Inc.
128 West 31st Street, New York City

•

The New CAROLYN Modes are Being Shown at the Stores Listed Below.

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Asheville, N. C.
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SCHLEISNER CO.
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HILLS, McLEAN & HASKINS
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BURGER-PHILLIPS COMPANY
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THE MODE, LTD.
Bozeman, Mont.
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Charleston, W. Va.
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VICI kid

REG. U.S. PAT. OFF.

Here and There

NOW the smart crowd divides—pines and palms—snow and sun—the gay whirl in the North—the lazy beaches Southward . . . *For the North,* feet that know their way about trot around in VICI Lido, the rich true brown for formal ensembles with brown fur, for tweeds—when they aren't wearing VICI Black Mat, the chic dull-finished version of the omnipresent black shoe . . . *For the South,* advance notices turn the spotlight on VICI Sandune, that light delicate beige, just off the white—but so cleverly "off" that it's "on" with the sophisticates. The other favorite mentioned is VICI Neutralle, the medium beige that is all things to all women—the "where did you get it?" utility shade, perfect wherever it's put.

For special colour schemes don't forget—VICI Sinbad, the new navy—VICI Evergreen, soft and subtle—VICI Garnette, deep and dark—and VICI Purple Heather, dark and sophisticated.

MADE ONLY BY ROBT. H. FOERDERER INC. PHILADELPHIA

ROBERT H. FOERDERER, INC., Philadelphia. *Selling Agents:* Lucius Beebe & Sons, Inc., Boston



LEFT: Tunic and shorts of imported printed silk, suntan back, in combination colors of gold, blue and green. $32.50

CENTER: Two-piece jersey suit, low back. Shorts have lacing on side. In earth red, lime, corn and black. $18.50

RIGHT: Separate jersey trousers to match any suit. In white, royal blue, Regney brown and navy. $16.50

These Southern sand suits!

There will be no smarter beach suits than these on the whole Florida shore. Color they have and the dashing cut that only authority's fingers dare make. They are all happy duplications of European creations designed especially for the Riviera resorts, and therefore the very latest in beach wear that the world offers.

With them, we have a wide assortment of bathing suits and all that an outdoor Northern woman needs when she goes South—bathing shoes, robes, pajamas and beach clothing accessories You would enjoy coming here and seeing our new beach clothes.

ABERCROMBIE & FITCH CO.

The Greatest SPORTING GOODS STORE *in the World*

MADISON AVE. AT 45TH STREET, NEW YORK

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F U T U R A

A KNOX HAT FOR WOMEN



IT is named deliberately . . . FUTURA is a forecast of a trend you will see throughout the spring. Knox, you know, has a brilliant reputation for sensing "tomorrow" in style, and executing it beautifully today! The tiny brim of FUTURA would be a brim if it were not a continuation of the crown; the tailored ribbon gives FUTURA fine modeling-to-the-head; the soft felt snuggles close to the nape of the neck. The spring shades of FUTURA are just as far ahead of the moment as its design. At the smartest shops throughout the country. $15.

Other Knox Hats $12.50 up

CATALOG OF KNOX RIDING HATS FOR WOMEN ON REQUEST

KNOX

KNOX

711 FIFTH AVENUE, NEW YORK



"When It's Carnival Time In Cuba"

(FEBRUARY 9th TO MARCH 9th)

and at all other times . . .

You will want to visit El Encanto, just as you do the Capitol, "Morro Castle" and the "Casino Nacional", for El Encanto is Cuba's largest and smartest department store—truly Spanish in atmosphere but with a scope in treasures as wide as the world . . . Spanish Linens—Shawls—Antique and novelty jewelry—fans—gowns and millinery from Paris—imports from all over the world!

El Encanto—"The Perfume Center of Cuba"

A captivating variety of French perfumes very reasonably priced because of lower Customs' duties. Jeanne Lanvin's famous "My Sin" and the newly created "Amour Espagnol" (Spanish Love) are among the favorites, sold exclusively by El Encanto.

Carnival Costumes Made to Order

So accomplished are our modistes in the creation of typical Spanish costumes that El Encanto has designed most of the prize winning models of recent years.

Write for our interesting new TOURIST BOOK.

El Encanto —Havana

Cuba's Largest and Smartest Department Store

lopez mendez Branches at the Hotel Sevilla, Hotel Almendares, Hotel Presidente, and also in the city of Camaguey, Cuba



"DRESS FABRICS OF RAYON HAVE A CHARM ALL THEIR OWN"

"Clothes fashioned of rayon—crêpe, satin, taffeta—have won a high place for themselves in the smart woman's wardrobe. We weave millions of yards of beautiful fabrics, such as Suave Ray and Reveray, either entirely of such yarns or in combination with Corticelli silks, to obtain ever new and more beautiful effects in dress goods. These do not seek to imitate pure silk—they are as distinctively different from it, with a charm all their own, as any of the older textiles are from each other."

D. R. Grulich, Fabric Director
CORTICELLI SILK COMPANY







MODEL FROM JAY-THORPE

At Palm Beach or Lake Placid

THE NEW SPORTS CREATIONS
GIVE FIRST THOUGHT
TO THEIR FASTENINGS

MODEL FROM B. ALTMAN & CO., SPORTS DEPT.



The suit for southern flying, above, is of white chamois and jersey. Both the bloused jacket and trousers are closed with Talon Slide Fasteners.

The five-piece skiing costume, right, is developed in yellow chamois and jersey. Jacket, skirt, and close-fitting trunks are all Talon fastened.

COSTUMES for active sports are twice as smart since they've discovered the new Talon Slide Fastener. Flat and pliable as a tailored seam, it finishes an opening with the trim, smooth suavity demanded of the new fashions. When closed, the sides of the fastener are firmly meshed, leaving no loose edges to gape, no bulky overlapping of material... Talon Slide Fasteners cannot rust—from weather or laundering. They never jam or catch, but slide open or closed at the merest pull... The name Talon or Hookless on the tab insures perfect performance.

TALON

THE ORIGINAL SLIDE FASTENER

The Hookless Fastener Co., Meadville, Pennsylvania



Canton crêpe inspired by Lecomte.

Heavy ribbed silk suit Schiaparelli.

Flat crêpe inspired by Paquin.



Printed crêpe after Lucile Paray.



Baby Tuscan inspired by Agnès.

Feutre beaver after Molyneux.

Agnès adaptation in exotic mat.

Feutre beaver after Rose Descat.

Déjà

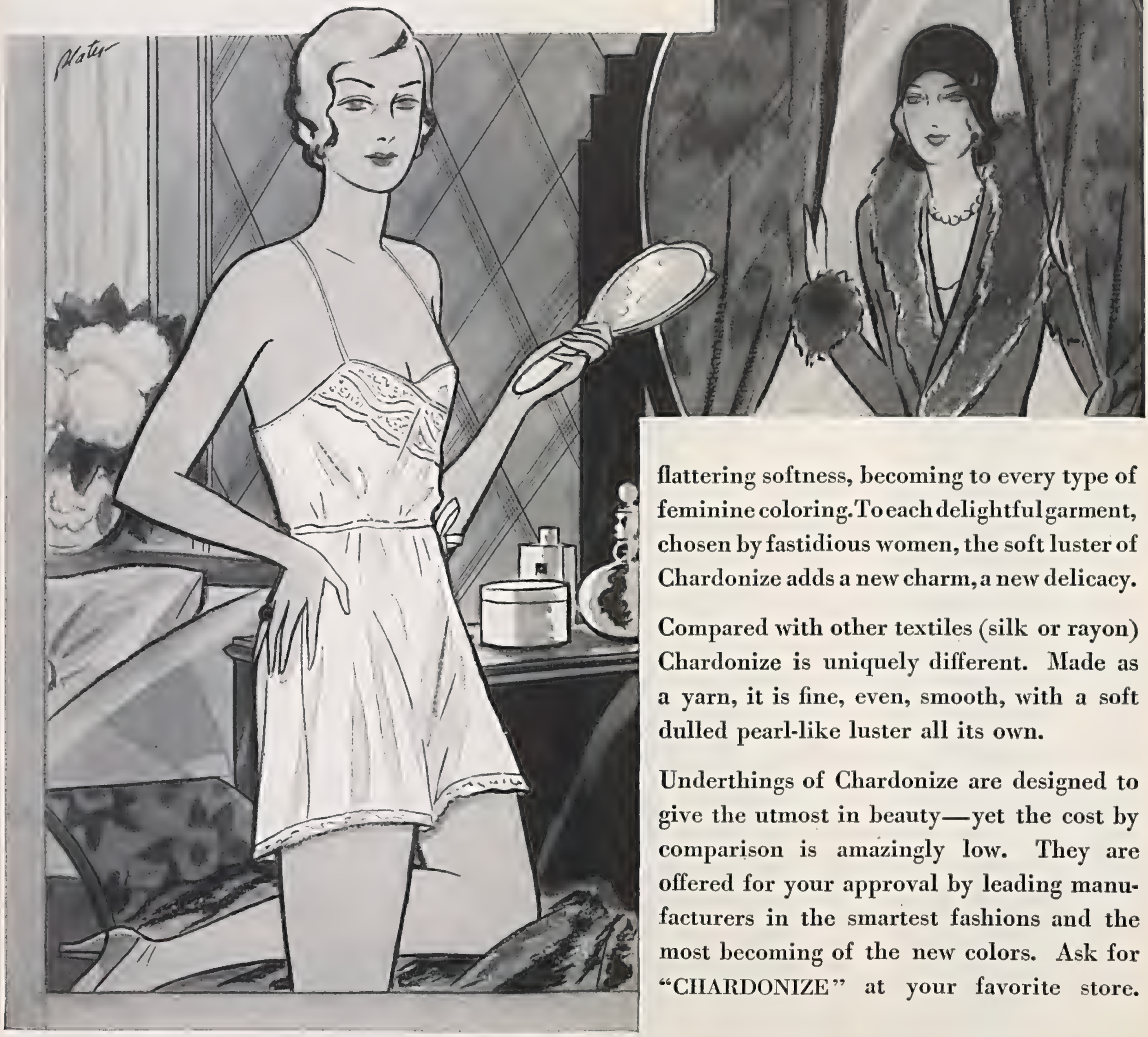
Déja introduces exclusive adaptations from the Paris spring openings. These Déjà fashions are being shown in all the new colors at smart shops throughout the United States and Canada. Déjà dresses and hats . . . always moderately priced.



Paquin adaptation in

Flat crêpe dinner

INTIMATE UNDERTHINGS OF CHARDONIZE *A NEW TEXTILE* GIVE YOU A NEW LOVELINESS



flattering softness, becoming to every type of feminine coloring. To each delightful garment, chosen by fastidious women, the soft luster of Chardonize adds a new charm, a new delicacy.

Compared with other textiles (silk or rayon) Chardonize is uniquely different. Made as a yarn, it is fine, even, smooth, with a soft dulled pearl-like luster all its own.

Underthings of Chardonize are designed to give the utmost in beauty—yet the cost by comparison is amazingly low. They are offered for your approval by leading manufacturers in the smartest fashions and the most becoming of the new colors. Ask for "CHARDONIZE" at your favorite store.



BLACKSHIRE

Dressmaker Made

GOWNS FOR WOMEN

PARIS • NEW YORK • LOS ANGELES • MONTREAL

Blackshire Gowns are *Dressmaker-made* Creations. They are fashioned with meticulous care and attentiveness to detail which is usually associated only with the creations of the most costly modistes. This lovely new Ensemble illustrates Blackshire's skill in distinguished design; the smart Chiffon Dress in an exclusive Blackshire pattern of beautifully blended colors, is equally effective worn with or without its Jaquette.

At the better shops everywhere

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THIS SAFARI ENSEMBLE, AND SAFARI PRINTS BY THE YARD, PRESENTED BY STERN BROTHERS, NEW YORK

STERN BROTHERS, MADISON AVE. AT 34th ST • NEW YORK

BELDING HEMINWAY COMPANY • NEW YORK

SAFARI

THE NEW AFRICAN PRINTS

Bright berries of the African jungle are the theme of "Tunda," this unique printed crepe for the Spring ensemble. Inspired by the exotic beauty of Africa, these new silks take their name from "safari," that journey into the jungle for big game a new adventure of the smart world. Safari prints for daytime and evening dresses, sports costumes and pajamas, are now displayed in the leading fashion shops.



Du Barry wasnt dense!

In our time, she would be fashion-wise. Take stockings. She would have sought contour in them. They would be extra transparent at the calf, molded at the ankle. They would have to have the sheen of loveliest quality, the sheerness that showed—well—just enough. Surely, Du Barry, like all beautiful women, would have chosen Propper Chiffon Stockings.

Make the Famous Propper Experiment—

Put an ordinary stocking on one leg and a creation by Propper on the other. Notice the *Contour* that the Propper stocking gives because of its ankle-molding and its calf-transparency.

PROPPER

"BLUE EDGE"

America's Foremost Chiffon Stocking

AT ALL SHOPS SERVING A DISCREET CLIENTELE

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THIS SILK-EZE ONE SEES IN ALL THE HOSIERY DEPARTMENTS

what is it?

•

how is it different?

•

what does it do?

•



Beginning this month Silk-Eze comes in this lovely new modern package for your bathroom shelf

•

ANY good pure soap will wash silk stockings. Only Silk-Eze does more . . . much more. It is finely powdered olive oil soap, with something added . . . something that scientifically restores the natural oil in the silk. Not only is it harmless to the sheerest chiffon, it is positively beneficial. After every laundering with Silk-Eze, you will notice how the lovely natural gleam of silk hosiery and underthings is renewed . . . They feel different, start fewer runs, give longer service. You cannot compare Silk-Eze with anything else. There is no other soap like it. SILK-EZE CORPORATION, 441 D Street, Boston



SUEDE AND CHAMOIS GLOVES pick up more than their due of grime—as every woman knows who drives her own car. Spots disappear when gloves are washed with Silk-Eze. Like silks and wools, soft finish leathers need those protective oils that Silk-Eze restores.



FOR FINE WOOL sweaters and knit ensembles, too . . . Silk-Eze removes grease and oil spots as well as ordinary soil . . . checks shrinking, restores the natural oil in wool, preserves the original fleecy, soft finish.



EXPERIENCED travelers pack Silk-Eze near the top. It takes so little room and substitutes for so many extras—to wash out a pair of gloves or stockings, to remove spots from wool or silk, for salt water baths (Silk-Eze lathers in sea water, too), for an emergency shampoo.

25c
where you buy your hosiery

•

SILK-EZE



Panamalac: the straw for the sophisticate. Lustrous, sheer, crisp—in three compositions by Gage, it expresses three degrees of formality. One is half lace, with a brim dynamically alive—one is flatteringly arched and inset with velvety ostrich—one adds segments of felt to mold a vivacious poke.

The hat with the black lace is available in black and appropriate colours. The others may be had in any preferred spring shade, at leading shops and department stores. From left to right: thirty, thirty-five, and twenty-five dollars.



The NEW BUICK



The logical choice of discriminating families

Many own from two to seven Buicks

Today, the discriminating family finds it absolutely necessary to own two or more motor cars. Of all cars, none so adequately fulfills the need, from the twin standpoint of quality and value, as the new Buick. Big, luxurious, appareled in handsome Bodies by Fisher and powered by the famous Buick Valve-in-Head engine, the new Buick is the world's favored fine car. And there are 15 Buick body types, on three wheelbases, priced from $1260 to $2070, f. o. b. factory, from which to choose. See this wide display of models and make Buick your choice—for master car, for family car, for both cars.

BUICK MOTOR COMPANY, FLINT, MICHIGAN

CANADIAN FACTORIES
McLAUGHLIN-BUICK, OSHAWA, ONTARIO

DIVISION OF GENERAL MOTORS CORPORATION

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CHENEY SILKS

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CHENEY WEAVES

Drawing by Pierre Demaria

*T. M. REG. U. S. PAT. OFF. APPLIED FOR



Because it *stays* soft . . . *stays* comfortable

. . . *smart women prefer this sanitary protection*



Sports Apparel from Peck & Peck

Its quick and thorough absorbency, its skilful shaping, are other reasons why women today depend on *Kotex*–the same absorbent that is used in 85% of America's leading hospitals.

BECAUSE it *stays* soft . . . *stays* cool and light . . . women find Kotex better. There's no deceptive merely-surface softness about it. A unique absorbent is used in Kotex . . . an absorbent composed of many filmy, air-cooled layers, which keep Kotex soft and delicate through hours of wear.

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This unusual absorbent is used today by 85% of the leading hospitals of America! Surgeons approve it because of its greater absorbency, and the greater comfort it gives their patients. Kotex absorbent is used, not for one or two purposes alone, but for the most important surgical work!

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And Kotex has other features that contribute greatly to the mental and physical comfort it gives.

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Deodorizes by special process

Kotex deodorizes safely, completely, by a special process. And so keeps one dainty and immaculate at times when that is doubly important.

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KOTEX IS SOFT . . .

1 Not a deceptive softness, that soon packs into chafing hardness. But a delicate, fleecy softness that lasts for hours.

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3 *Safe, secure* . . . keeps your mind at ease.

4 *Rounded and tapered corners* –for inconspicuous protection.

5 *Deodorizes* . . . safely, thoroughly, by a special process.

6 *Disposable* completely, instantly.

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KOTEX

The New Sanitary Pad which deodorizes

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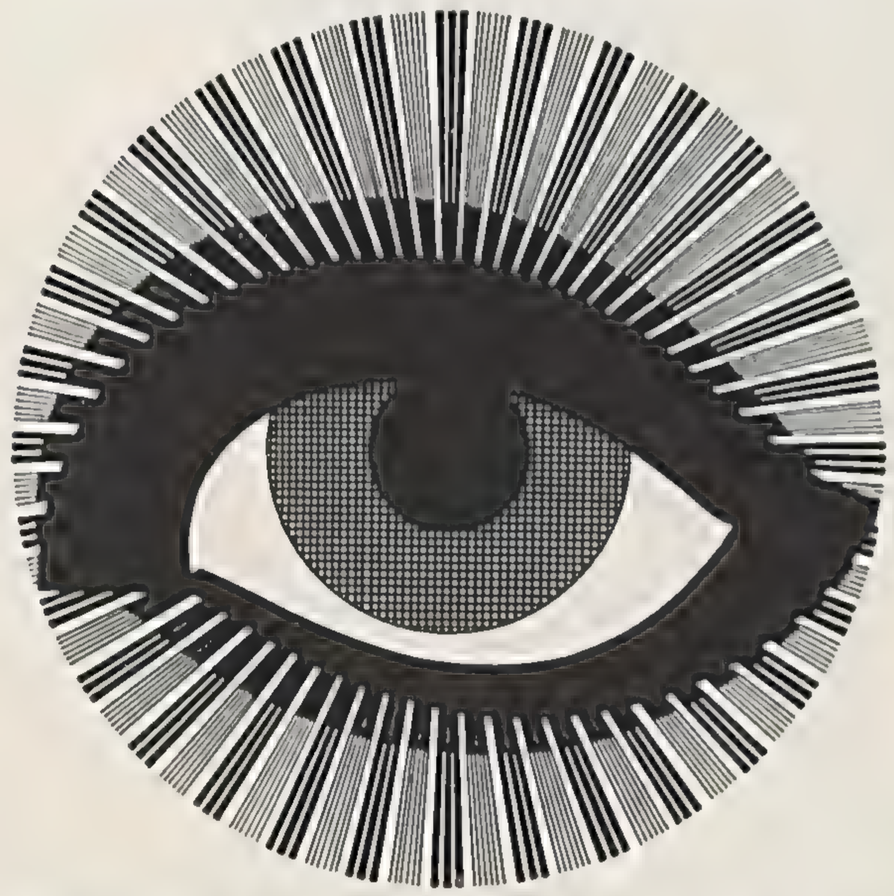
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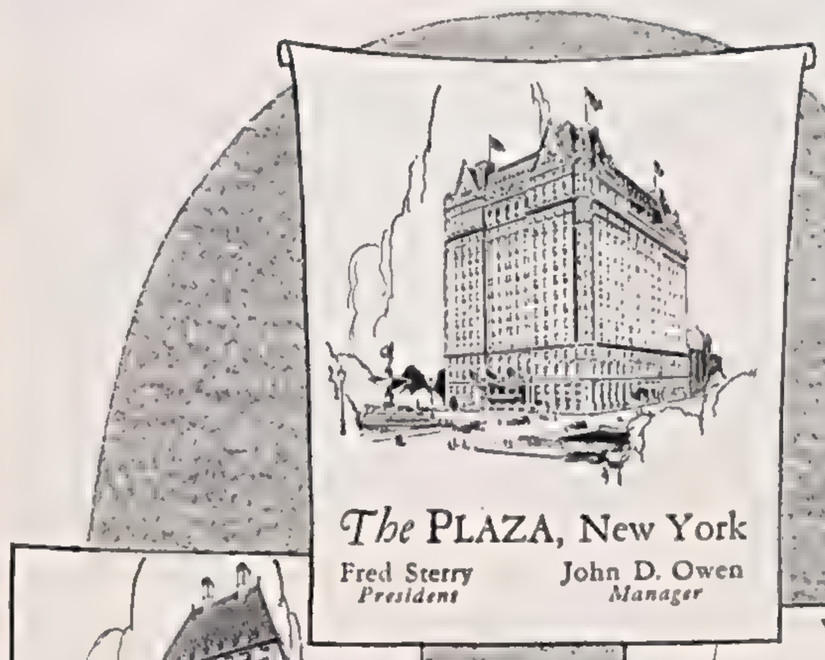
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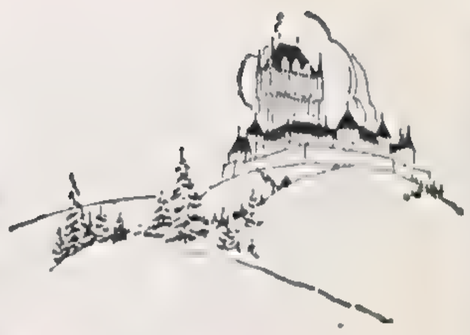
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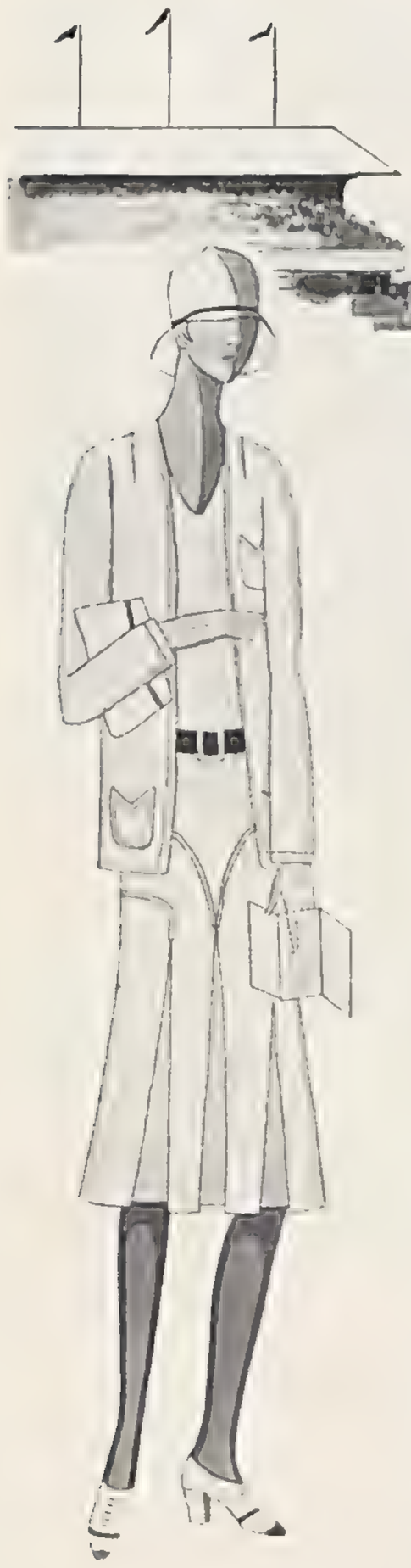
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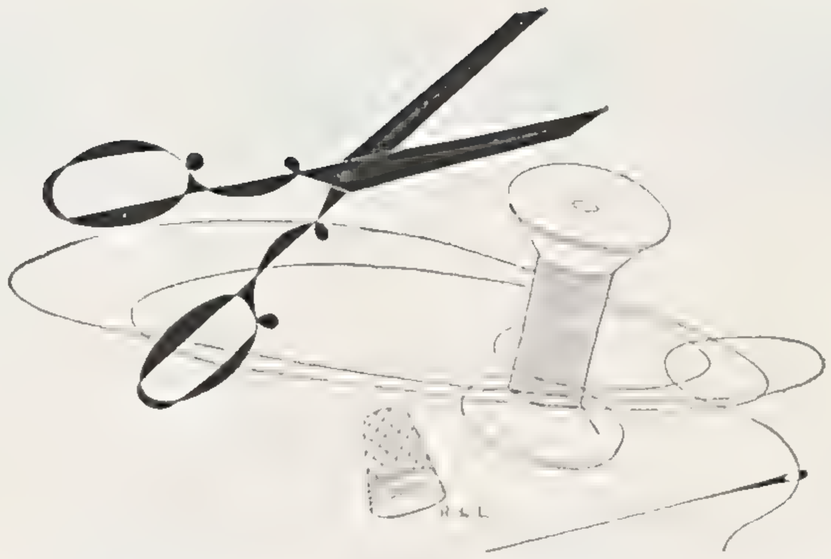
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On all fair women, the name of Augustabernard has a beautifying effect; and this is true not only of her name, but of her dresses. A great deal of conversation has been spent lately on this very interesting creator, who has quietly worked, cut, and planned, in the same peaceful rooms—3 faubourg Saint-Honoré—since 1914 and has now found her way to fame.

Augustabernard is clad in mystery; she is a silent observer of human lines, human wants, and human defects. Women walk into her white parlours, which are fitted with modern mirrors, beige chairs, (Continued on page 30)



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THE HOUSE OF AUGUSTABERNARD

(Continued from page 28)

and beige curtains, and see nothing particularly striking to attract their attention, except the harmonious display of clever ensembles and long, flowing gowns. But, little by little, they grasp the fact that they are standing in the temple of womanhood. Different types—the tall and thin women, the small and smiling women—, so long as they love dress and fashion, will find, in Augusta, a link of understanding. She supervises every fitting, studies the adaptations of such a dress on such a figure, is never reluctant to change the model, colour, or proportions, should modification bring some benefit to its wearer. And she agrees that, if the dress is meant to be admired, the woman must be made beautiful.

She hates the idea of the successful model thrown in a never-broken series at the face of the universe. Should many smart women order the same dress, during the same week, Augusta suggests a very slight alteration in line or detail, in order to bring out the best of its owner's personality. On the whole, she admires the individual, and thinks the individual figure should find its own expression of the latest fashion, even if this necessitates a tour de force. Through lifelong dressmaking practice, she has discovered what is lovely to show, what is best to conceal. Also, if, through a fitting, Augusta's eyes happen to remain just a minute more than usual on an ugly hat or untidy shoes and stockings, the *cliente* herself learns something in the course of the interview. She will soon enlarge her sense of what is right or wrong, from the point of view of her own beauty. Augustabernard has taught her refinement.

She feels the want of change, mingled with the clinging attachment to the old, becoming habits. She guesses the monotony of perfection itself and prays for strong distractions and the breaking of everlasting laws.

Augusta is quick to discover points, but she can also generalize, and, therefore, she has become a creator.

A basis of excellent technique and deep dressmaking knowledge combined with Parisian taste and a love of modern life and feminine fantasy is responsible for Augustabernard's definite style and quickly growing success.

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The gown you buy and seldom wear is the really expensive gown. Gloves, shoes, hats that just miss chic are the ones that cost more than you can afford. Guided by Vogue, you can look smart in a $100 expenditure while uninformed women look frumpish in $10,000 worth of mink and pearls.

Now is the time to act! Why go on spending useless dollars every year for things that will never be smart, things you will never wear? Start today to make every cent of your clothes allowance buy chic, chic, and more chic. Sign that coupon now and watch the results!

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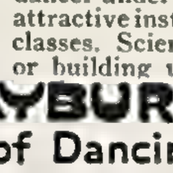
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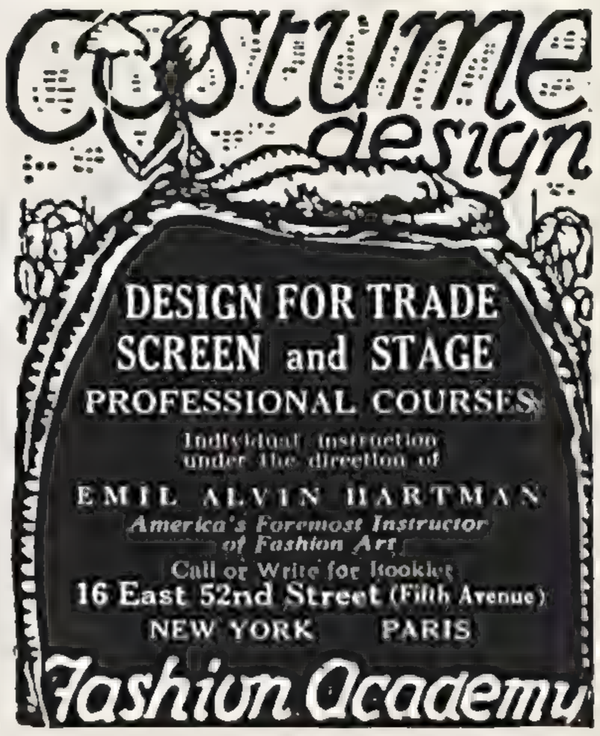
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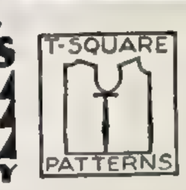
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SOCIETY

BIRTHS

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Dyer—On December 10, to Mr. and Mrs. Walter Gurnee Dyer (Betty Tailer), a daughter.

Gibson—On December 6, to Mr. and Mrs. Langhorne Gibson (Marion Taylor), a son, Henry Taylor Gibson.

Hollyday—On December 11, to Mr. and Mrs. Richard C. Hollyday, junior (Minna Blair), a son.

Nelidow—On December 7, to Mr. and Mrs. Alexander Nelidow (Dorothy Gordon King), a daughter.

Schwartz—On December 14, to Mr. and Mrs. Morton Lewis Schwartz (Elinor Bolke), a daughter.

Townsend—On December 3, to Mr. and Mrs. George H. Townsend (Caroline Dederer), a son, George H. Townsend, junior.

Woodruff—On December 10, to Mr. and Mrs. Walter A. Woodruff (Mary Philippi), a daughter.

CHICAGO

MacLeish—On December 1, to Mr. and Mrs. Norman H. MacLeish (Lenore McCall), a daughter.

PITTSBURGH

McKean—On November 2, to Mr. and Mrs. Robert Andrews McKean, junior, (Mary Purnell Ingram), a daughter.

PHILADELPHIA

du Pont—On November 22, to Mr. and Mrs. Ernest du Pont, junior, (Virginia Darling), a daughter, Nancy Peyton du Pont.

March—On November 30, to Mr. and Mrs. Albert Paul March (Margaret Ash), a son.

WASHINGTON

McCormick-Goodhart—On December 5, to Mr. and Mrs. Leander McCormick-Goodhart (Janet Phillips), a son.

DEATHS

NEW YORK

Auchincloss—On December 15, Maria La Grange Sloane Auchincloss, wife of the late Edgar S. Auchincloss.

Earle—On December 16, Henry Montague Earle, husband of Mary Coe Earle.

Hartshorn—On December 14, Stewart Hartshorn, husband of Jennette Vorce Hartshorn.

Inman—On December 16, Frederick Clark Inman.

Sackett—On December 9, Henry Woodward Sackett.

Trask—On December 15, Frederick K. Trask, husband of Katharine Jacquelin Trask.

Preble—On December 16, Henry Preble.

Wheelock—On December 13, George L. Wheelock, husband of Ella Smith Wheelock.

CHICAGO

Oakley—On December 15, Horace S. Oakley.

ENGAGEMENTS

NEW YORK

Ayres-Hart—Miss Ann Wentworth Ayres, daughter of Professor Harry Morgan Ayres and Mrs. Ayres, of Westport, Connecticut, to Mr. Donald Buell Hart, son of Mr. and Mrs. Donald Purple Hart.

Beach-Fox—Miss Marion Isabel Beach, daughter of Mr. and Mrs. Harry A. Beach, of South Orange, New Jersey, to Mr. David Baird Fox, son of Mr. Frederick Stoy Fox, of Camden, New Jersey, and Overbrook, Pennsylvania.

Benkard-Clarke—Miss Elsie Benkard, daughter of Mrs. Lewis Stuyvesant Chanler, to Mr. Charles H. Clarke, son of Mrs. Charles Clarke.

Chester-Smith—Miss Marion Antoinette Chester, daughter of Mr. and Mrs. Arthur Chester, of Rye, New York, to Mr. Chard Powers Smith.

Clark-Rockefeller—Miss Mary Todhunter Clark, daughter of Mr. and Mrs. Percy Hamilton Clark, to Mr. Nelson Aldrich Rockefeller, son of Mr. and Mrs. John D. Rockefeller, junior.

Eberts-Cooley—Miss Adelaide Eberts, daughter of Doctor Edward M. Eberts and Mrs. Eberts, of Montreal, Canada, to Mr. Charles Parsons Cooley, junior, son of Mr. and Mrs. Charles Parsons Cooley.

Goldsborough-Ballard—Miss Lucinda Davis Goldsborough, daughter of Mrs. Richard F. Goldsborough, to Mr. William Fitz-Randolph Ballard, son of Mrs. Homer T. Joy, of Morristown, New Jersey.

Grant-Thorne—Miss Pamela M. Grant, daughter of Mrs. Massiter Leeds, to Captain Gordon Calthrop Thorne, son of Mr. Frederick G. Thorne.

Hess-Kelly—Miss June Hess, daughter of Mr. and Mrs. Harry Bellas Hess, to Mr. Thomas Aquin Kelly, son of Doctor Aquin S. Kelly and Mrs. Kelly.

Hofmann-Fair—Miss Josefa Hofmann, daughter of Mr. Josef Hofmann, to Mr. Howard Cleugh Fair, son of Mr. and Mrs. W. J. Fair.

Lowe-Walker—Miss Muriel Lowe, daughter of Mr. and Mrs. Henry W. Lowe, to Mr. Robert E. Walker.

(Continued on page 37)

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SOCIETY

(Continued from page 36)

ENGAGEMENTS—Continued

Murphy-Duval—Miss Elizabeth Murphy, daughter of Mr. and Mrs. Richard F. Murphy, to Mr. Montague H. Duval.

Plumer-Murray—Miss Catherine Irwin Plumer, daughter of Mr. Henry Adams Plumer, to Mr. William Winton Murray, son of Mr. and Mrs. Gilbert Donald Murray.

Pruyn-Phipps—Miss Ruth Pruyn, daughter of Mr. and Mrs. Robert Dunbar Pruyn, to Mr. Ogden Phipps, son of Mr. and Mrs. Henry Carnegie Phipps.

Riker-Riker—Miss Mary J. Riker, daughter of Mrs. Henry Ingersoll Riker, to Mr. William Chandler Riker.

Rolin-Talbot—Miss Mary Carroll Rolin, daughter of Mr. William A. Rolin, of Stratford, Pennsylvania, to Mr. John Talbot, son of Mr. and Mrs. William R. Talbot.

Sechrist-Bostwick—Miss Esther Margaret Sechrist, daughter of Mrs. Frank Sechrist, of Cincinnati, Ohio, to Mr. Alfred Harrison Bostwick.

Smith-Risdon—Miss Margaret Clay Smith, daughter of Colonel Clarence Browning Smith and Mrs. Smith, to Mr. Charles Secor Risdon.

Webster-Trowbridge—Miss Lillias Dell Webster, daughter of Mr. and Mrs. David Frank Webster, to Mr. Calvin Durand Trowbridge, son of Mr. and Mrs. Cornelius Miller Trowbridge.

Wetmore-McMullen—Miss Margaret Wetmore, daughter of Mrs. Charles E. Wetmore, to Mr. Robert M. McMullen.

BALTIMORE

Downing-Redwood—Miss Alice Elizabeth Downing, daughter of Mrs. Bedford Marshall Downing, to Mr. John Redwood, junior, son of Mr. and Mrs. John Redwood.

BOSTON

Callan-Whittemore—Miss Hildegarde Callan, daughter of Professor John Gurney Callan, to Mr. Donald Taylor Whittemore, son of Mr. and Mrs. Harris S. Whittemore.

Carlson-Hodgins—Miss Catherine Cornforth Carlson, daughter of Mr. and Mrs. Harry J. Carlson, to Mr. Eric Francis Hodgins, son of the Reverend Frederick B. Hodgins and Mrs. Hodgins.

Simson-Spinney—Miss Ethel Hatch Simson, daughter of Mrs. George A. Simson, to Mr. Clayton Whitfield Spinney.

Warren-Voorhis—Miss Virginia Warren, daughter of Mr. and Mrs. Clarence A. Warren, to Mr. N. Robert Voorhis.

CHICAGO

Clow-Laflin—Miss Beatrice Clow, daughter of Mr. and Mrs. William E. Clow, junior, to Mr. Lloyd Laflin, son of Mrs. Louis Ellsworth Laflin.

ENGAGEMENTS—Continued

CLEVELAND

Baker-McKelvey—Miss Elizabeth Baker, daughter of Mr. and Mrs. Walter C. Baker, to Mr. Harold Birch McKelvey, son of Doctor Joseph D. McKelvey and Mrs. McKelvey.

Cary-Reynolds—Miss Shelly Cary, daughter of Mr. and Mrs. Sheldon Cary, to Mr. Sheldon Sickles Reynolds, son of Mr. and Mrs. Morley P. Reynolds.

DETROIT

Dryden-Ketcham—Miss Virginia Dryden, daughter of Mr. and Mrs. John L. Dryden, of Grosse Pointe Farms, Michigan, to Mr. Howard Ketcham.

PHILADELPHIA

Andrews-Taylor—Miss Mary K. Andrews, daughter of Mr. and Mrs. James Andrews, to Mr. Herbert Knight Taylor, junior, son of Mr. and Mrs. Herbert Knight Taylor, of Elkins Park, Pennsylvania.

SAINT LOUIS

Frampton-Black—Miss Helen Mitchell Frampton, daughter of Mr. and Mrs. Reynold Craig Frampton, to Mr. Van Lear Black, son of Mr. and Mrs. Van Lear Black, of Baltimore, Maryland.

Green-Eggman—Miss Dorothy Green, daughter of Colonel Frederick William Green and Mrs. Green, to Mr. Theodore A. Eggman, son of Mr. and Mrs. August M. Eggman.

Grover-Franciscus—Miss Loraine Grover, daughter of Mr. and Mrs. James Hamilton Grover, to Mr. John D. Franciscus, son of Mr. and Mrs. James M. Franciscus.

Schuyler-Hall—Miss Martha Schuyler, daughter of Mrs. Ralph L. Thompson, to Mr. Henry Bethune Hall.

WEDDINGS

NEW YORK

Acheson-Murrell—On December 12, in the chantry of Saint Thomas's Church, Mr. Edward Campion Acheson, junior, son of Bishop E. Campion Acheson and Mrs. Acheson, of Middletown, Connecticut, and Woolwich, England, and Miss Frances Elizabeth Murrell, daughter of Mrs. Mildred Garland Murrell, of Richmond, Virginia.

Albertson-Goff—On December 30, in Christ Church, Bronxville, New York, Mr. Donald Grieve Albertson and Miss Jean Goff, daughter of Mr. and Mrs. John William Goff, of Bronxville, New York, and granddaughter of the late Judge John W. Goff and the late Judge John Jeroloman.

Armitage-Auchincloss—On January 10, in Saint Bartholomew's Church, Mr. Thomas Watson Armitage, son of Mr. and Mrs. Paul Armitage, of Bridgeport, Connecticut, and Miss Frances Auchincloss, daughter of Dr. Hugh Auchincloss and Mrs. Auchincloss.

(Continued on page 38)

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FIFTH AVENUE NEW YORK
VOLUNTEER 2017-8

SOCIETY

(Continued from page 37)

WEDDINGS—Continued

Ballantine-Stevens—On January 23, Mr. Peter Ballantine, son of Mr. and Mrs. Percy Ballantine, of Newark, New Jersey, and Miss Elizabeth Stevens, daughter of Mr. and Mrs. Francis Kirby Stevens.

Betts-Higgins—On December 10, at the Madison, Mr. Hobart Dominick Betts, junior, son of Mr. Hobart D. Betts, of New York, and Miss Elizabeth Gosseller Higgins, daughter of Mr. and Mrs. Judiah Higgins, of Flemington, New Jersey.

Borden-Clay—On December 31, in Piedmont, California, Mr. Arthur Bradley Borden, son of General Howard S. Borden and Mrs. Borden, of New York, and Rumson, New Jersey, and Miss Mariedna Clay, daughter of Mr. and Mrs. Philip T. Clay, of Piedmont, California.

Curtis-Sullivan—On December 26, in the Madison Avenue Presbyterian Church, Mr. Lewis Perry Curtis, son of Mrs. Roderick P. Curtis, of Southport, Connecticut, and Miss Jeanet Ellinwood Sullivan, daughter of Mr. and Mrs. Walter Seager Sullivan.

Freeman-Burrough—On December 9, Mr. Charles Danforth Freeman and Miss H. May Burrough, daughter of the late Mr. and Mrs. Frank Mason Burrough, of Providence, Rhode Island.

Garbisch-Chrysler—On January 4, in Saint Bartholomew's Church, Mr. Edgar William Garbisch, son of Dr. Henry Christian Garbisch and Mrs. Garbisch, of Washington, Pennsylvania, and Miss Bernice Chrysler, daughter of Mr. and Mrs. Walter P. Chrysler, of New York and Great Neck, Long Island.

Graves-Leigh—On December 17, in Saint Margaret's Church, Westminster, London, England, Mr. Charles Graves, son of Mr. Alfred Graves, and Miss Peggy Leigh, daughter of the Hon. Rowland Leigh and Mrs. Leigh.

Green-Edwards—On January 11, in the chantry of Saint Thomas's Church, Mr. Francis Kennedy Green, son of Mr. and Mrs. Frank Bell Green, and Miss Charline Edwards, daughter of Mrs. Charles Dickinson Edwards.

Grenfell-Phipps—On December 12, at Saint Margaret's Church, Westminster, London, England, Mr. Reginald Pascoe Grenfell, son of Lieutenant-Colonel Arthur M. Grenfell, and Miss Joyce Irene Phipps, daughter of Mr. and Mrs. Paul Phipps, of New York and London.

Griggs-Spencer—On January 3, at Grace Church, Mr. Haring White Griggs, son of Mrs. Robert F. Griggs, of Waterbury, Connecticut, and Miss Patty Spencer, daughter of Mr. and Mrs. Seth Sylvester Spencer.

Hawkins-Eliot—On December 2, in Saint James's Church, Mr. Dexter Clarkson Hawkins, son of Mrs. Eugene D. Hawkins, and Miss Evelyn Byrd Eliot, daughter of Dr. Ellsworth Eliot and Mrs. Eliot.

Jackson-Curtis—On December 21, in the Madison Avenue Presbyterian Church, Mr. Daniel Scott Jackson, son of Dr. Daniel Noel Jackson and Mrs. Jackson, of Corbridge, Northumberland, England, and Miss Lettys Curtis, daughter of Mr. and Mrs. Ronald Eliot Curtis.

Moffet-Gleason—On November 28, Mr. James Andrew Moffett, second, and Miss Elizabeth Fifield Gleason, daughter of Mr. and Mrs. Carlisle Joyslin Gleason.

Page-Lewis—On December 7, in the Church of the Resurrection, Mr. Wheeler Holloway Page and Miss Mary Frederica Lewis, daughter of Mr. and Mrs. Arthur Montague Lewis.

Phipps-Gordon—On December 12, Mr. Hubert Phipps, son of Mr. and Mrs. John S. Phipps, of Westbury, Long Island, and New York, and Miss Carla Gordon, daughter of Mrs. Harris H. Bucklin.

Ponsonby-Bigham—On December 5, Mr. Matthew Ponsonby, son of Mr. Arthur Ponsonby, M.P., and the Hon. Elizabeth Bigham, daughter of Viscount and Viscountess Mersey.

Ransom-Lines—On December 4, Mr. Henry Nott Ransom, son of the late Mr. and Mrs. Albin Ransom, and Mrs. Joanna Jones Lines, wife of the late Harvey Klapp Lines.

Roulston-Heather—On January 7, at Saint Bartholomew's Church, Mr. Henry Davies Roulston and Miss Marjorie Heather, daughter of Mr. and Mrs. Richard Cornelius Heather.

WEDDINGS—Continued

Tilton-Waterbury—On December 10, Mr. Arthur C. Tilton, of Brookline, Massachusetts, and Mrs. Mildred B. Waterbury, granddaughter of the late Edwin Booth.

Vanderbilt-Colby—On December 27, Mr. William H. Vanderbilt, son of Mrs. Paul Fitz Simons, of New York and Newport, Rhode Island, and the late Alfred Gwynne Vanderbilt, and Miss Anne Gordon Colby, daughter of Mr. and Mrs. Everett Colby.

Vaughan-Reed—On December 6, Mr. James A. Vaughan, son of the late Mr. and Mrs. James B. Vaughan, and Mrs. Elizabeth Boyd Reed, daughter of Mrs. Theodore L. Pomeroy, of Greenwich, Connecticut.

Winans-Anderson—On December 9, in the chapel of Saint James's Episcopal Church, Mr. David Ross Winans, of Princeton, New Jersey, and Miss Emily Anderson, daughter of Mr. and Mrs. Malcolm Church Anderson.

BALTIMORE

MacLean-Hodges—On December 28, Doctor Angus Lloyd MacLean, son of Mr. Kenneth Roderick MacLean, of New Glasgow, Nova Scotia, and Miss Eleanor I. Hodges, daughter of Mr. and Mrs. Conway S. Hodges.

Park-Anderson—On January 4, Mr. Samuel C. Park, of New York City, and Miss Katherine Virginia Anderson, daughter of Mrs. James Darrah Anderson.

BOSTON

Draper-Chamberlin—On January 4, Mr. Charles Jackson Draper, son of Mr. and Mrs. Leonard Draper, and Miss Ruth Chamberlin, daughter of Mr. and Mrs. Walter E. Chamberlin.

Floyd-Ogden—On December 7, Mr. Richard Clark Floyd and Miss Nancy Ogden, daughter of Colonel Hugh Walker Ogden and Mrs. Ogden.

Forbes-Livermore—On December 10, Mr. F. Murray Forbes, junior, and Miss Elizabeth S. Livermore, daughter of Mrs. Harris Livermore.

Prindiville-Jacques—On January 2, Mr. John J. Prindiville, junior, and Miss Lou Jacques, daughter of Mr. and Mrs. J. A. Jacques, of Montreal, Canada.

Rablin-Hayden—On December 5, Mr. Richard Loring Rablin, son of Mrs. John Richard Rablin, and Miss Jessie Fell Hayden, daughter of Mrs. Charles Minot Hayden.

Sears-Wilson—On December 13, Mr. Harold Tillinghast Sears, son of Mrs. Langley Sears, and Miss Barbara Freelove Wilson, daughter of Mr. and Mrs. Rufus S. Wilson.

CLEVELAND

Claggett-Morgan—On November 23, Mr. William N. Claggett, junior, and Miss Dorothy Morgan, daughter of Mr. and Mrs. Percy Jaxon Morgan.

Rathbone-Crow—On December 28, Mr. Richmond John Rathbone, son of Mr. Richmond L. Rathbone, and Miss Marybelle Crow, daughter of Mrs. French Crow.

DETROIT

Ballentine-McAllister—On November 23, Mr. Richard K. Ballentine and Miss Marjorie Janet McAllister, daughter of Mr. William J. McAllister.

PHILADELPHIA

Acuff-Andrews—In December, Mr. John Kenworthy Acuff, son of Mr. and Mrs. Walter Acuff, and Miss Dixie Andrews, daughter of Mr. and Mrs. J. Dixon Andrews.

Fielding-Page—On January 21, Mr. Richard Mantle Fielding, son of Mr. and Mrs. Mantle Fielding, and Miss Nancy Nichols Page, daughter of Doctor Henry F. Page and Mrs. Page.

Hoffman-Painter—On January 8, in the Memorial Church of Saint Paul, Overbrook, Pennsylvania, Mr. Donald Stuart Hoffman, son of Doctor Romaine Crawford Hoffman and Mrs. Hoffman, and Miss Emma Coolidge Painter, daughter of Mr. and Mrs. Howard T. Painter.

Wister-Mitchell—On December 7, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Mr. William Rotch Wister, second, son of Mr. Owen Wister, and Miss Frances Kearsley Mitchell, daughter of Mr. and Mrs. J. Kearsley Mitchell.

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VOGUE

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JANUARY 18, 1930
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MICHEL de BRUNHOFF—EDITOR of FRENCH VOGUE
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EDNA WOOLMAN CHASE—EDITOR-IN-CHIEF OF THE THREE VOGUES

ANOTHER GREAT ADVANCE ... INSPIRED BY WOMEN

NEW MULTI-RANGE CHRYSLERS AFFORD A SIMPLICITY AND EASE OF CONTROL NEVER BEFORE ENCOUNTERED IN DRIVING



TO WOMEN should go the credit for inspiring much of the progress which today makes their lives so much easier and pleasanter.

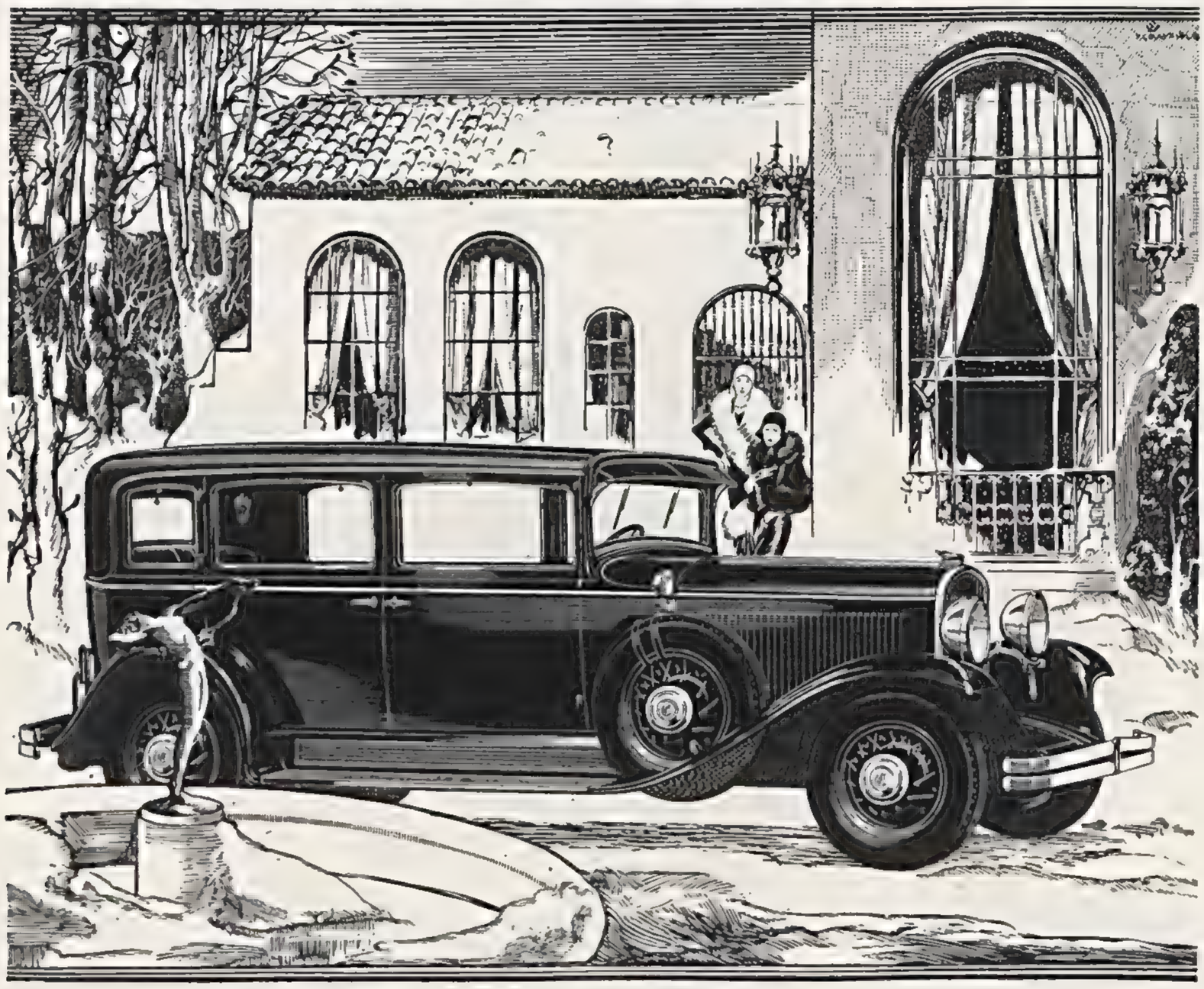
Women complained of the time-consuming drudgery of housekeeping, and there came into being a host of mechanical contrivances that not only lightened their labors but left them more time for recreation and rest. Women encountered certain difficulties that limited their use of automobiles.

They protested against the exertion of cranking their cars; that led to the self-starter. They expressed the belief that cars should be easier to stop; and four-wheel hydraulic brakes were invented. They insisted that cars should be easier to control and more simple to drive. And in answer to their demands there came the marvelously easy gear shifts and four-speed transmissions of the sensational new Multi-Range Chryslers.

In them motoring takes on a new fascination. The day of laborious gear-shifting is gone; the strain of driving even in the most intricate traffic is past. At the wheel the feminine driver finds herself completely in command of every situation while enjoying a greater wealth of power and a wider range of performance than ever before seemed possible.

No danger of clashing gears when shifting—regardless of car speed. A flick of the wrist shifts gears between forward speeds at will—at any time and under all conditions. An entirely new engineering principle of gear meshing accounts for this vast advancement.

There is so much improvement in all the experiences of driving that words are wholly inadequate to describe it. There's really only one thing for you to do: Try one of these new Multi-Range Chryslers yourself. Any Chrysler dealer will be pleased to place one at your disposal for a demonstration.



NEW CHRYSLER "77" CROWN SEDAN, $1775

M U L T I – R A N G E

CHRYSLER

CHRYSLER MOTORS PRODUCT

MODELS AND PRICES

New Chrysler "70"—Seven body styles, priced from $1295 to $1525. New Chrysler "77"—Nine body styles, priced from $1595 to $1795. Chrysler Imperial—Eight body styles, priced from $2895 to $3475.

• • •

Also the new lowest-priced Chrysler "66"—Six body styles, priced from $985 to $1065.

All prices f. o. b. Detroit (Special Equipment Extra).



Vogue's EYE VIEW OF THE MODE

THE mode is growing up. She has let down her skirts and put up her hair. She becomes a young woman of infinite grace and charm, whose sweetness and appeal command far more real admiration than her former tomboy swagger. The aspiring young mode is ambitious, she is struggling with difficult problems, she is discouraged by prejudice. She may take a few stumbling steps at first, but her sense of proportion is well balanced, her eye true, and her principles sound. She will succeed.

We are through with angularity and hardness, and brevity in mode and manner. Instead, we are welcoming flowing lines and harmonious curves, based on the proportions of the body; here, drapery plays a part. The results are sculptural, but, above all, young and extremely graceful.

Transitions are never easy. Remember that you are comparing experiments, first attempts, with the finished products of ten years of perfected achievement along totally different lines.

This is not an easy, lazy mode. She is exacting and capricious and at times wilful, but, as she moves lightly along, she gains each day in beauty, poise, and bearing. She is young, but she is already alluring. And we would not, if we could, gainsay her stay.



Steichen

MRS. CHARLES SHIPMAN PAYSON

Mrs. Payson, formerly Miss Joan Whitney, is photographed with her children. She divides her time between Manhasset, Long Island, and New York City, where she has opened a book-shop, "Young Books, Incorporated," with Mrs. Richard Kimball



VOGUE PREDICTS FOR THE NEW SEASON

A COMING mode of great variety in which charm and a new conception of youthfulness will be apparent, despite more complicated details, the high waist, and the longer skirts.

Waist-lines need no further discussion. The normal waist-line is a fixed point and does not vary during the day or the evening. Skirts, however, descend in a gradual and regular procession from morning to evening, and, even when they are definitely long, they will be youthful.

Drapery will revolutionize the mode. Sooner or later, it will replace excessive cut and incrustations. Lightly indicated at first, drapery will be used on bodices, girdles, and skirts. Based on the natural lines of the body, this drapery will be flatteringly youthful.

Bodices will be the new field of interest and will have great variety and suppleness. They will have scarfs, jabots, revers, girdles, and bows, all of these frequently merging softly one into the other. Despite these more complicated details, bodices will be youthful.

There will be softness and charming details that make for youthfulness.

Length of line will accent the high-waisted, long-limbed body more and more.

Drapery will be newer and smarter than cut. Materials, though twisted and turned, will be allowed to drape and fall.

A general feeling for wrapped treatments will be evident everywhere.

Soft skirt fulness will be most important. Fulness that falls in heavy folds from the waist-line or from the top of the hips will be newer, this season, than gathers and circular cut.

Skirt fulness will be introduced now at the centre back, now at front and sides. But an all-around restrained fulness will be by far the best and most distinguished.



Fulness falling without flare, straight from the waist-line, is the newest expression of the evening skirt.

Wide unstitched and unpressed pleats in morning and sports dresses will be a part of the same feeling for soft length.

The straighter the hem-line, the better; though the straight-around evening hem-line may droop almost imperceptibly at the sides and is perfectly entitled to drag on the floor in back.

The newest length that trails on the ground is that of the actual skirt rather than ends and panels.

Petal cut and petal-rounded panels will continue for evening, but will not essentially alter the even length of skirts.

Evening coats will appear in all lengths, but the longest are the most difficult both to make and wear.

Skirt lengths bear a direct relation to time, governed, of course, by the place.

A hand's width below the knee for sports clothes of all types.

Fifteen inches from the ground for travelling costumes.

Twelve inches from the ground for general afternoon wear.

Ten inches from the ground for tea-time in the home is smartest.

Just clear to the ankle for restaurant dining and dancing is favoured.

And right down to the toes for a really grand occasion gives the best line.

The waist-line will refuse to move from its normal place in front, day or evening. However, it will sometimes slope to the back and slip out of sight under a bloused effect or under a lengthened bolero.

Bodices really tell the story of the future. In them lies the variety that is being relinquished by the long, straight development of the skirt, with its slim fulness.

As bodices increase their importance,



CHÉRUIT gown, "Décidez-Vous." Printed lamé in multicolour; russet coloured background, youthfully wrapped silhouette; length in points at front and back; from Bergdorf Goodman

PATOU, "Dîner Chez Maxim's." Black crêpe romain; deep V back décolletage; looped bands; moulded hips concentrated back cut; and irregular length in points; from Stewart

blouses will receive more and more attention and will be more in evidence; often, they come out into the light of day, as in a scarf collar or gilet on a suit.

It will be increasingly difficult to distinguish between a bodice and its neck-line or to tell what its neck-line treatment really is.

Décolletages will be softer and more varied than ever for both day and evening.

Bodices and blouses end in scarfs that are berthas, berthas that are jabots, jabots that are revers.

They have surplice closings, they snap, they button, and they tie low on the skirt, rather than slipping simply over the head and tucking under the skirt, like the old shirtwaists.

Bows will no longer be merely an extraneous bit of decoration—untie your bow, and you will be apt to lose your frock or your blouse.

The scarf, as well, is no longer a separate unit, but an increasingly integral part of the bodice.

Blouses and skirts are going to be on very good terms with each other. The blouse ties over the top of the skirt, or else slips underneath; in which case, a soft belt, attached to the top of the skirt, ties around the blouse.

Blouses will be charming in monochrome printed chiffons, self-patterned crêpe satins, and muffler silks, which have an infinite variety.

Strict tailoring is a thing of the past, so long as no feminine detail is introduced. Soft blouses will subdue the austerity of tailored suits.

Softly draped collars and unpressed pleats and bias cut, which gives a new fulness without flare to the skirts, are further evidence of the general absence of tailored hardness.

Soft dressmaker suits, worked in silks and in woollens, are very much to the fore.

Suit skirts, this year, will have a foundation. Often, they will wrap around over a slip that is the prolongation of a blouse.

Jackets of dressmaker suits will vary in length to balance with the proportions and lines of the skirts—a subtle detail.

All ensembles will have odd length coats. The long coat is the separate coat and is best when broken by cape or drapery.

Irregularity is the chief charm and virtue of the two-thirds and three-quarters formal day coat. Fur bands or borders often emphasize their rounded hems.

Sometimes, these fur borders will take the shape of peplums or flounces.

Peplums and peplum flounces are going to be just as good as ever, (Continued on page 104)



AUGUSTABERNARD "No. 566." White satin; wrapping flounces; low tiered effect; full-length hem-line; rounded edges adding grace to bottom of skirt; from Jay-Thorpe

CALLOT, "Au Goût du Jour." Diagonal, wrapped skirt fulness, released from different heights; deep V back décolletage and back bodice drapery; model of black chiffon

CHANEL, "280." White satin; draped, bloused bodice, tied in front; peplum flounce, dipping in back; moulded hips; circular fulness; longer in back; from Wanamaker

LENGTH IN NEW FORMS



LUCIEN LELONG LOUISEBOULANGER PAQUIN

LUCIEN LELONG, "Javelot." Beige broadcloth dressmaker suit banded with beige shaved lamb; gathered at neck and waist-line; from Lord and Taylor

LOUISEBOULANGER, "227 and 226." Navy-blue crêpe romain suit; a gathered wrap-around skirt; blouse of printed grey, navy, and white chiffon; Stewart

PAQUIN, Heavy black crêpe coat that is wrapped and tied at waist; gradual backlength; black breitschwantz cuffs and a low-set collar; Frances Clyne

LUCIEN LELONG, "Parodie." Short-coat ensemble of brown crêpe marocain; breitschwantz scarf, cuffs, peplum; Milgrim

WORTH, "Ric et Rac." Semi-tailored suit of black velours de laine with black Persian lamb; cardigan closing and buttoning



LUCIEN LELONG WORTH

FRENCH DRESSMAKER SUITS

ALL LENGTHS OF JACKET



LOUISEBOULANGER

J. SUZANNE TALBOT

J. SUZANNE TALBOT, "Ecolière." Supple black kasha suit with white caracal collar on the two-thirds length jacket; flat pleating; Hattie Carnegie

LOUISEBOULANGER, "218." Navy-blue crêpe façonné suit; long draped revers on wrapped jacket; circular skirt; white brocaded chiffon blouse; Stewart

LOUISEBOULANGER, "235." Black crêpe façonné suit with single-breasted jacket; unpressed wrap-around skirt; blouse and scarf of a pink-and-black print

CALLOT SŒURS, coat, "Disque Rouge." Dark brown kasha one-sided shoulder cape cut in one with the back; all-around length

CALLOT, "Ever-Ready." Beige and black broadcloth suit; belted jacket with deep peplum flounce; raglan shoulder yoke



LOUISEBOULANGER CALLOT SŒURS CALLOT SŒURS



MADAME SCHIAPARELLI

Steichen

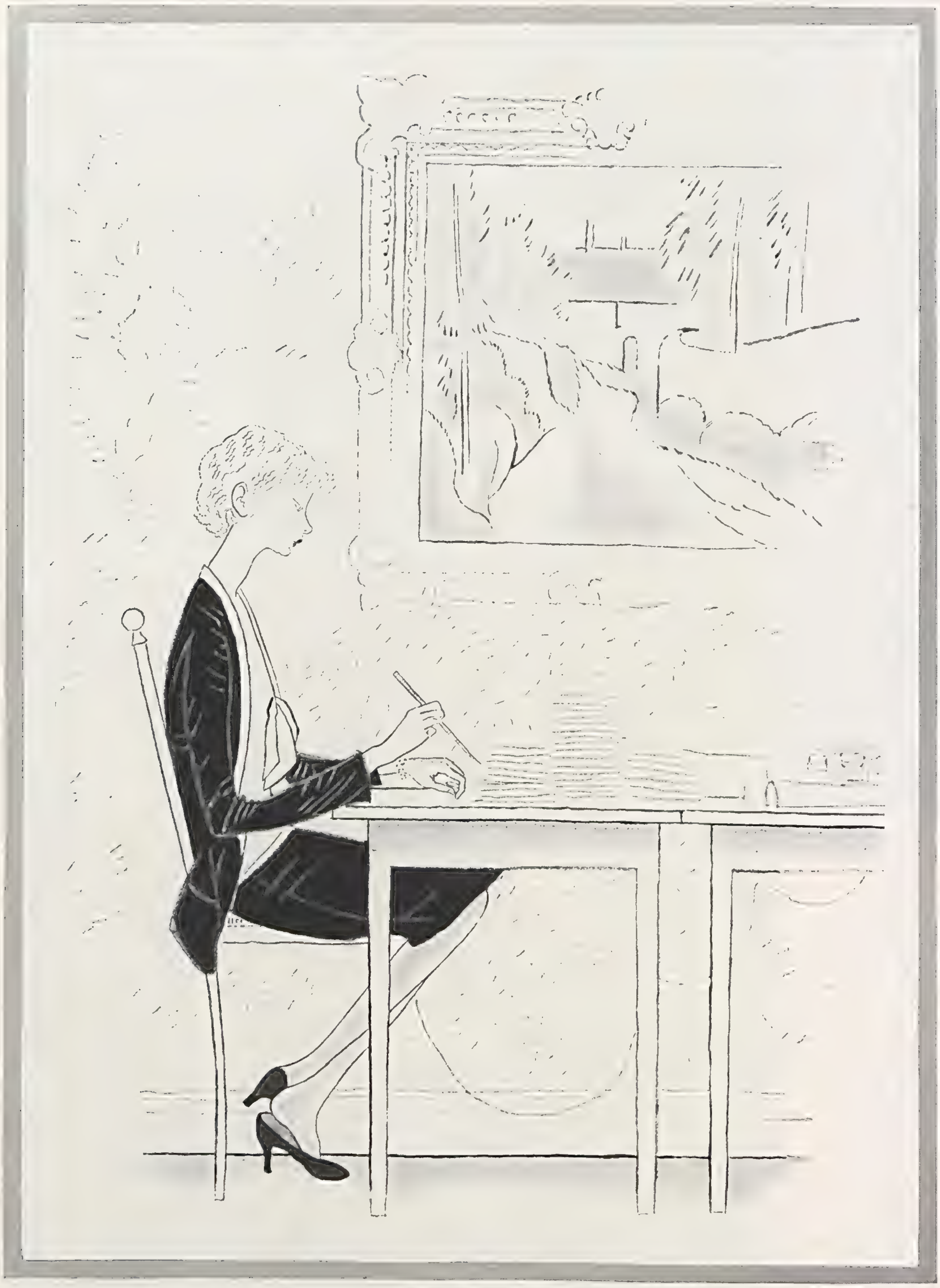
BLACK AND WHITE LEAD IN TWEEDS

Madame Schiaparelli, the well-known Paris designer who appears in the photograph above, wore this striking black-and-white suit of her own design during her recent visit to this country. It is made of a thick, soft black tweed and has an ermine scarf collar and an unusual white crêpe tuck-in blouse. The smart white leather bag and the close-fitting black hat from Agnès are interesting accessories to this costume, which also includes white gloves. Madame Schiaparelli is one of the most ardent supporters of the mode in black and white, and her enthusiasm is echoed by many chic Parisiennes who find this striking colour combination perennially distinguished and very becoming

Madame Elmis-Khan Bajenoff, whose photograph appears on the opposite page, has recently become a member of the house of Paul Caret, in Paris. She was one of the many chic Europeans who visited New York during the autumn. Her distinguished ensemble consists of a black-and-white tweed coat collared and lined with black sealskin and worn over a simple two-piece dress of black wool crêpe finished with a narrow collar of white piqué. This costume, from Paul Caret, is a further evidence of the importance of black and white in combination and, in particular, the chic of a black frock accented by a lingerie touch in white. Light gloves give accent to the black bag



Stelchen MADAME ELMIS-KHAN BAJENOFF



THE MODERN MUSEUM'S SECRETARY, MISS GINNY CARPENTER



THIS YEAR AND LAST

By Cecil Beaton

Lady Mendl is the interesting subject of the sketch above. Although she spends most of her time in France, at Versailles and on the Riviera, where she is a leader of the international set, she visited New York in the autumn

The Modern Museum opened with an extraordinary show of modern French art in October. The picturesque young person who presides at the desk selling catalogues and looking like a Marie Laurencin painting, is Miss Ginny Carpenter

THE tall white buildings soar to the skies in the vivid sun, and, at night, they look like architecturally planned firework rockets. The cars with their blazing headlights surge down Park Avenue like electrified glowworms! The vistas of red lamps turn green, the hooters hoot, the taxi drivers spit, the débutantes scream, and are flash-lighted by the photographers lying in wait. New York seems just the same as it was last year—yet, after a while, one notices changes.

Last year, everybody talked about the stock market and excitedly exchanged reports of their new gains and successes while ordering a dozen orchids. The band played "Makin' Whoopee." Now, the same people still have the same topic on their wagging tongues, but it is a gloomy tale of woe that is being told by a million courageous tragedians, and the band plays "Without a Song." Lottie is ruined, wiped out, and the eye-black runs down her cheeks in desolate streams, though her fortunes were ever only paper profits. Rupert, too, can never go to the theatre again unless he is taken, and Juno can not even afford a taxi.

Everybody complains of the crash, for it is "the thing" to do. That is the attitude that is being worn now: luxuries must not be indulged in. One is still grand, but one is poor—the new poor. It is vulgar to be rich and extravagant, and it is in bad taste to give a large party, even if you can afford it. Even if you haven't lost money, you must pretend you have.

"Oh, well, I have a beau who sends them to me," says Juno, stabbing a branch of orchids with an emerald brooch.

"Why, it's terrible if you ask a person to pay a bill. They only laugh at you." Fabulously exaggerated stories run rife. Such as the grotesque tale that fifty million dollars' worth of jewellery has been cancelled. Antiques are returned, and fur coat orders countermanded; parties are cancelled, and "they say" that nearly all the theatres are closing down (even though, if on a Saturday night you wish to see a success, the stall tickets will be well nigh unprocurable at twenty dollars apiece).

Ladies are bunched as opulently as ever, dinners for a hundred guests do materialize, and balls are given, though they do not reach the epitome of extravagance and opulence of those given last year in the honour of the débutantes. For them, night after night, the Ritz Hotel was redecorated and transformed. One night, it was a bower of rambling roses, another an autumnal wood with dyed foliage and russet leaves strewn upon the ground. On another occasion, the same scene became a silver-and-green aquarium or an exotic tropical forest, and, with each party, the band became larger and noisier and played to the tune of (upwards of, at least) fifteen hundred dollars.

Last year, the one and only acknowledged social secretary, with her staff primed with the Social Register, worked overtime sending out elaborate invitations broadcast. Pasteboard cards arrived galore from the mothers of quite unknown débutantes; one received innumerable requests to dine and dance. How strangely different this from the original idea of entertaining—the giving of a good time to one's friends!

But, this year, the parties are on a smaller scale, less formal; friends, and friends only, are invited. It is all much less sinister, more sincere, gayer, and the latest crop of New York débutantes are particularly intelligent and interesting, for they have realized that being hectic is not necessarily the only way of having a good time. The new Bud is not prematurely wizened with overexhaustion and now preserves sufficient energy to enjoy spontaneously her period of blossoming. She is less unpunctual, and, instead of eating from a tray while she is dressing for din-



ADELE AND FRED ASTAIRE

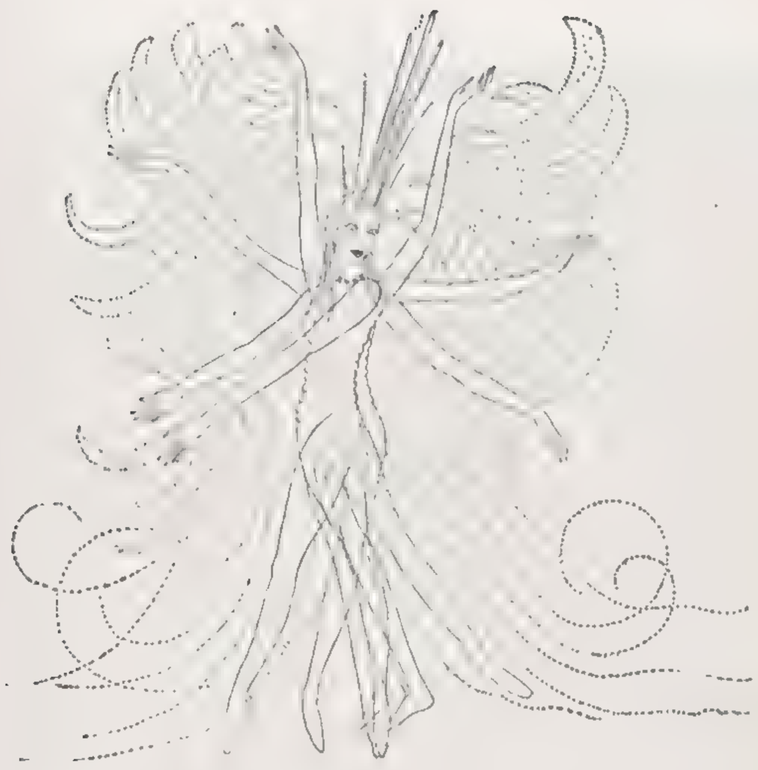
STARS OF THIS YEAR

ner, she dines more or less on the stroke of eight o'clock, and both she and her tired chaperon are in their beds a few hours before dawn. The new New York débutante is less hounded and consequently looks fresher and more attractive than her predecessor.

There are other differences. Gay ladies at the Embassy Club no longer appear to be gadding in their slips. Ladies are now ladylike in voluminous skirts with formal kid gloves and at least one flowing train. Young ladies, who were not even engaged last winter, have since become brides, and there must surely be a great difference in the bank balance of Mr. Rudy Vallée.

Last year, the plays were brilliant. There were two Jed Harris productions and Miss Beatrice Lillie in the "Bus Rush," and there were innumerable other treats of sheer delight on Broadway. But, this year, there is a series of disappointments, with only one or two things to be thankful for—the exquisite Miss Tilly Losch as the blue bird in the Cochran revue, the flawless Garbo, silent on the screen, and the inimitable Ruth Draper.

Last year, Harlem had only just begun to lose its glamour, but, now, we are no longer breathless at the miracle dancing. The bands blare away,



TILLY LOSCH

leaving us cold. The sateens have become threadbare, the feathers moult, and the incessant grinning irritates.

But, happily, many delights remain unaltered. The Goldfarb Market smells as deliciously as ever and is still the nicest flower shop in the world. Food, in general, looks better than it tastes. American ladies still have a weakness for lace and consider berthas distingué and bien. The smiles are the same, and the wit and the incessant wisecracking and courageousness are even more prevalent. Leo Reisman's Band has sprung up, and, with it, the deathly rivalry between Leo and his miraculous pianist Eddie.

And there are improvements. New Buildings to wonder and strain one's neck at (though the newly finished topknot on the Central Building is a pity). The new modern museum contains the best collection of loaned Seurats, Gauguins, Renoirs, and Cézannes ever seen under one roof. The terrace of Mr. Condé Nast's penthouse has been transformed by one of Lady Mendl's minions from stark nudity to a thing of mirrored phantasy. And, certainly, one of the greatest differences between last year and this is that after an eternity of admiration over the footlights, I have at last met the Astaires, Fred and Adele.



MISS RUTH DRAPER IN HER NEW MONOLOGUE



Steichen

• • LEATHER
WOOD • STRAW
• CORK
for Southern Shoes

THE new fashions have not obliterated our feet. Whatever the skirt length, footwear is just as important a part of the fashion picture as before—in fact, the new hem-line draws attention to shoes at once. And the greater intricacy of our frocks makes the simplest type of shoes the most appropriate, so that, while our gowns are often more elaborate, our feet still follow the classic paths of simplicity. After all, the best variations in the theme of shoes have been proved, until certain models have become traditional favourites. These are the opera pump, the one-strap slipper, and the Oxford—and really, it would be difficult and practically impossible to improve upon these three. Novel effects verge dangerously on bad taste, and women are realizing more and more that the new elegance is most subtly accented by touches of simplicity.

Beach shoes are the most amusing and exciting element in footwear for the South. So much time is spent in informal sunburning, that last season, at Antibes and Venice, many smart women found the only shoes needed were evening slippers and beach sandals. With working men's clothes the height of chic for the sands—mechanics' overalls, sailors' trousers, fishermen's sweaters and so on—, beach shoes also follow the same tendencies. Peasants' sabots, clogs, the African native's straw shoes, all serve as a pattern, and they are made of wood, straw, cork, or canvas. In a word, they are practical and picturesque. Espadrilles seem still to be the most popular, and these may be had made of canvas or linen in all-white, stripes, prints, or solid colours.

For Southern, and, ultimately, for summer wear, the brown-and-white shoe is still almost the immediate first choice. (Continued on page 110)

The brown-and-white shoe is a classic for Southern wear, and equally smart versions are in black-and-white or in navy-blue-and-white. The three best models of these are the pump, the one-strap slipper, and the Oxford, with solid leather heels. At the left in the photograph above are the favourite opera pumps in brown-and-white, which may be had, also, in a one-strap version; from Cammeyer. At the right in the photograph are severely simple Bentivégna Oxfords in brown-and-white; from Altman



As resort life centres so much on the beach, fashions for the beach grow more and more important and, also, much more amusing. Among the newest of the beach shoes are the wooden clogs by Schiaparelli shown at the left in the photograph above. These are of white enamelled wood with black patent leather thongs; from Stewart. At the right is a new version of the ever-popular Basque espadrille—in this instance, made of natural coloured straw, which will harmonize with any beach costume; from Best

The peasant and the working man have set the styles for the best feminine beach clothes, this season, so quite naturally, their footwear, which is both practical and picturesque, is also being copied. The sturdy wooden sabot of the French peasant served as a model for the beach shoes at the right, from Mary Nowitzky, which are made of cork for lightness of weight and are gaily trimmed with narrow pipings and incrustations of black patent leather and bright green; from Altman



Steichen



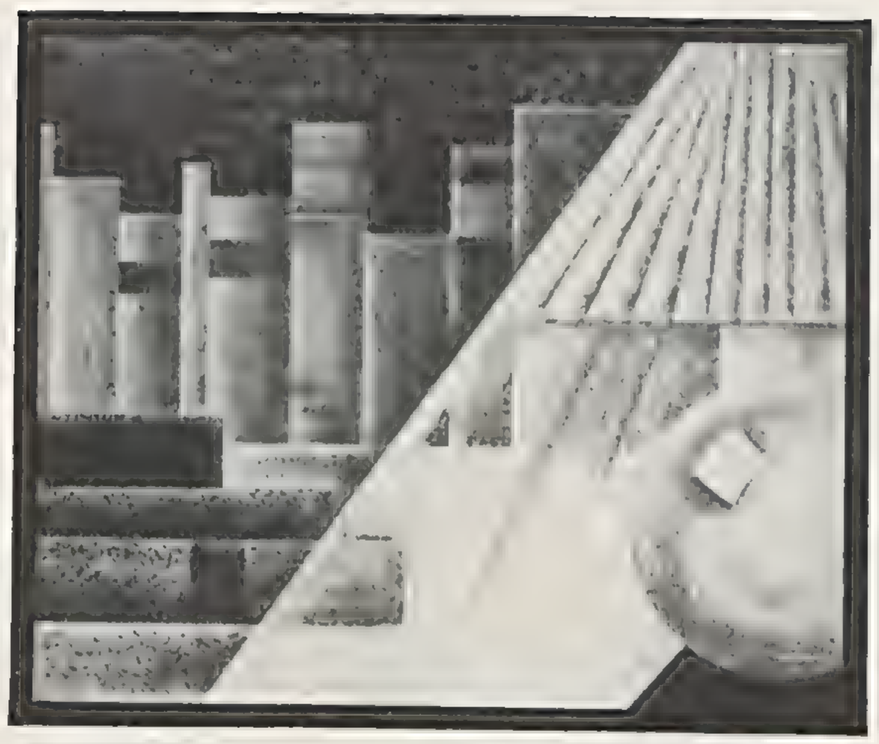
Steichen

The evening slipper at the left in the photograph is of pale green crêpe de Chine, with a gold kid heel and strap. There are inserts on the sides of pearl lizard; from Delman. In the middle is the classic opera pump of crêpe de Chine or satin, with a very smart buckle of baguette-cut crystals; from Saks-Fifth Avenue. The third slipper is a very open-cut slipper of lamé in soft pastels and gold, with a gold kid heel, strap, and piping; from Saks-Fifth Avenue

evening slippers

what is culture?

by David Gray



The generally avowed aim of education is culture. This current year, we are spending nearer three billions than two on education. How much culture do we get for it? Before this question can be answered, another must be asked. What do we mean by culture? The Germans mean one thing by *Kultur*, the French another. It is not clear what we Americans mean. To some of us, it means sanitary plumbing; to others, it means possessing knowledge for the sake of possessing it. But to the handful of highly cultivated people scattered over the world, it means having a great deal of profitable pleasure with the mind.

This is what culture meant to the cultivated Athenians in the time of Pericles, to the cultivated Italians of the fifteenth century, to the cultivated French of the eighteenth century. I refer to them because cultivated people recognize these periods as the most highly civilized that history records. Mr. Clive Bell, in his brilliant, if somewhat fantastic essay on civilization, discusses the subject fully and helpfully. As there can be no reasonable objection to accepting the meaning that cultivated people attach to culture, let us agree that it is a state of mind, an attitude towards life that produces the highest intellectual satisfactions.

If we accept this view, it becomes clear that bathtubs and motor-cars have little to do with it. As to the liberal education that pumps dead knowledge into us, it is equally clear that, unless the knowledge produces the cultivated attitude of mind, it does not produce culture. Since, as a matter of fact, a man may be stuffed with knowledge and be wholly uncultivated, it is likely that we get very little culture for our billions.

It is the right use of knowledge that makes for culture. Knowledge in itself is merely the accumulation of information. Knowledge collects dead facts and keeps them in storage. Culture selects facts according to their significance and makes them germinate and grow. Selection implies standards of criteria by which to select, and the basis of culture is a set of standards sanctioned and employed by cultivated people.

The first and basic choice that culture makes for its disciples is a happy intellectual life instead of a sad one, a life filled with beauty, wisdom, humour, wit, instead of ugliness, stupidity, and dulness. The truth of the criterion by which this choice is made is established by the simple pragmatic test of its usefulness. No cultivated person wishes to become uncultivated again. Therefore, it is true that the choice of being cultivated is sound, and that the criteria by which it is made are sound. The selections made by them lead to culture and high civilization. These criteria are the basis of "taste." The cultivated mind, in which cultivated standards of criticism have become a part, judges and selects almost as if by a sixth sense, almost as it would judge a wine or the flavour of a fruit. Taste is the ultimate faculty of culture.

Culture is never finished or complete. We can not trap it, stuff it, and put it on the mantel-shelf. It is a living thing like fire. Like fire, it must be experienced. Like fire, it is passed on. We light our candle from another's flame. Like fire, it must be kept alive and fed. The inspired teacher will strike the spark that starts it. If not a teacher, perhaps a chance sentence in a book, something one hears produces the flash that momentarily illuminates the mind and enables it to see an object as the cultivated man sees it.

Once this experience has reached us, we have our point of departure, our first criterion, and we embark on that subtle appraisal of things and ideas which is culture. Though this first experience may change the course of our lives, we are conscious of no miracle, no phenomenon of conversion. It is a wholly normal experience, which may shortly be forgotten, but the seed is planted. To make the point clear and concrete, let us imagine what might very well be the awakening experiences of a young man or woman in any of our great cities. I will suppose myself born into a kindly, well-to-do, but uncultivated family. Our house is comfortable, but old fashioned. Knobby Victorian furniture is still with us. Our best china is Second Empire, French, or Dresden. I know that it is expensive, and I admire the hand-painted flowers on the dinner-plates, but I have never thought that furniture or china were things to think about. Suppose one day that I lunch at a friend's house and hear another guest admire a Louis IV. chair or a Sheraton table or an old Lowestoft tea-cup. I ask him why he is so enthusiastic about the chair. He points out the beauty of the simple structural lines, the restrained and structural character of the ornament, its simplicity and distinction. I ask him about the table. He notes the grace and refinement of the legs and calls it a very distinguished piece. He uses the word distinguished about the tea-cup also. I ask him how a tea-cup can be "distinguished." He smiles and tells me that is something one may know, but not explain.

I go home perplexed. Was the man absurd, or does he live in a world that is closed to me? I can not be sure; but the chair, the table, the tea-cup (Continued on page 112)



Stelchen

Miss Betty Starbuck

THE theatre selected by George Tyler for the final appearances in New York of William Gillette as Sherlock Holmes is one that for years, possibly since its doors were first opened, has been devoted exclusively to musical comedy. There, the various editions of the "Follies" were wont to burst full-equipped into life and dazzle the world; there, Marilyn Miller sparkled and Jack Donahue's nimble feet titillated vast throngs. On the platform, dozens of others who were destined to become the favourites of all America made their initial conquests. There, for many months—indeed, until a few weeks ago—, Eddie Cantor and his aids delighted hundreds in "Whoopee." The New Amsterdam has from the outset been a house of spectacle and victory.

THE MERRY WIDOW: It was there, more than a score of years ago, that "The Merry Widow" captured New York and the whole western world—that brilliant, nostalgic operetta, which has become the symbol of the fabled Vienna, the fall of which was the outstanding romantic tragedy of the War. A lamentable revival of this famous operetta appeared recently at Jolson's Theatre, and those of us who attended were cruelly confronted with the fact that the Vienna and the epoch the play celebrates not only are gone forever, but that no attempt should have been made to revive them.

SHERLOCK HOLMES: Like the Casino, the Imperial, the Ziegfeld, and their kind, all the victories of the New Amsterdam have been musical. The arrangement, but more especially the size, determined that—they were designed for operetta and are considered by the managers too large for the spoken play. Mr. Tyler probably thinks so, too. But to him, William Gillette and Sherlock Holmes—together—are unique; that combination can not be classified; it stands alone, he feels. The results bear him out; the New Amsterdam is too small to accommodate the thousands who desire to be thrilled once more by Conan Doyle's hero. And Gillette does not need to shout to be understood.

Each evening, the huge auditorium fills, the orchestra plays selections from "Pinafore" and from "Robin Hood," the lights dim, an eager silence, and the curtain rises. Immediately, thirty years disappear. The father and the best beloved of stage detectives enters and goes through his familiar scenes. The play can offer no surprises, but that does not matter. By comparison with the present, more adroit technique emphasizes the clumsiness of the old melodrama, but that, also, does not matter. What does matter is that the audiences recapture an old, a tender, a reverently remembered emotion, relive something that had coloured their lives; "Sherlock Holmes" evokes more tears than thrills. As the last curtain falls, the orchestra plays "Auld Lang Syne"; then, after a heartfelt demonstration, the audience passes into the blare and the blaze of Forty-Second Street and resumes the life of this day and year. Few plays, and no living actor, can thus recapture the perfume of their own past. Were David Warfield

SEEN ON THE STAGE

BY

DAVID CARB



Miss Evelyn Laye

Miss Evelyn Laye (right), the English prima donna of Ziegfeld's production of "Bitter Sweet," brings to the American stage a lovely voice to sing Noel Coward's songs and an unusual amount of beauty and charm to add to the pleasing nostalgia of Mr. Coward's operetta

Perhaps the most animated member of the exuberant cast of "Heads Up!" is Miss Betty Starbuck (opposite page), who dances skilfully, sings the songs of Richard Rodgers and Lorenz Hart, and, with Victor Moore, succeeds in keeping the audience very thoroughly amused

to reappear in "The Music Master," he might, but it is doubtful. For he and Von Barwig never conquered the public in quite the way Gillette and Sherlock did; there was not the same complete association of actor and character. Jefferson and Rip Van Winkle, Booth and Hamlet, O'Neill and the hero of "Monte Cristo"—those are the parallels.

Raymond Hitchcock, who died recently, belongs in an entirely different category; he never rose above the level of "entertainer." But as an entertainer, he stood among the very few in the front line. Never the figure that De Wolf Hopper was or Weber or Fields is, he caused the America of his time to rock with hearty, wholesome mirth. Those of us who were fortunate enough to spend an evening with him in "The Yankee Consul" or "Hitchy-Koo" cherish the memory, smile tenderly over it. His drolleries are fondly stored in many a treasure chest. And that must ever be the sincere actor's true ambition, his real reward. Hitchcock did not write his name in italics on the page of his time or of his art, but he served both his time and his art well and faithfully.

SONS O' GUNS: To leap from the past to the present; Jack Donahue has come to the Imperial in a scintillating musical comedy called "Sons O' Guns"—all about a soldier in the late war. It has speed, humour, variety, delightful songs, wonderful dancing, and a production practically flawless.

The story—the joint invention of Fred Thompson and the star—tells what befalls a wealthy (Continued on page 100)



PRINCESSE DE FAUCIGNY-LUCINGE

FOUR VISITORS FROM EUROPE



COMTESSE FAL DE SAINT-PHALLE

The Princesse de Faucigny-Lucinge's Lelong suit combines black broadcloth and breitschwantz, as does her hat. Her suède pocketbook has a gold chain handle. The Comtesse Fal de Saint-Phalle wears a costume from Worth. The dress is of black satin, the coat of black cloth and red fox



COMTESSE GABRIELLE DE ROBILANT



COUNTESS OF CARLISLE

The Comtesse Gabrielle de Robilant's Schiaparelli costume is of grey tweed with a red-and-yellow checked wool skirt and lining, and her gloves are in grey and black. The Countess of Carlisle wears a Worth costume of brown-and-grey tweed with a red scarf and vest and brown accessories



Cecil Beaton

MRS. LOUIS BROMFIELD

Mrs. Bromfield, the wife of the novelist, was Miss Mary A. Wood before her marriage. She is the mother of two little daughters, Mary Hope and Anne Bromfield, and, with her family, divides her time between New York, her apartment in Paris, and the South of France. Mr. Bromfield's last book is "Awake and Rehearse;" his newest, "Twenty-Four Hours," is soon to be published

WHAT THEY READ

BY DAVID CORT

PERHAPS there is nothing on the current book-lists that will rock the centuries, but the fact is that the boys have put on a pretty good show this season. This review will make no attempt to be comprehensive, but there are available for these long winter evenings in the inglenook twenty or so volumes by lively and occasionally gifted ladies and gentlemen. If none of them pleases you, try Godey's Lady's Book. The music and the lights are not for you.

The book of the season that has fired this reader most particularly is Lynd Ward's "GOD'S MAN" *(Jonathan Cape and Harrison Smith, Inc.)*, the first novel in wood-cuts published in America. Masereel has familiarized the form in Germany, but Mr. Ward has in his first effort lifted the medium into regions of power and suggestiveness that Masereel never thought of. The story is tragic, melodramatic, and allegorical, the old fable of the artist and life, and the author has realized that the unusual problems of his form were most properly met by a special symbology. He has done it in such a way, however, as to have avoided ambiguity. There is not a word of text in the volume, and it is somehow irrelevant to use words to describe his story. In the light of this book, words become a dry rot. You will be astounded by the effect that these pictures, in narrative sequence, will leave with you. It absolutely knocks you over to realize that you are being given a sense of plot, an emotional sympathy with the hero, and, in the end, an authentic catharsis of high tragedy. The individual pictures are superb; they are something new and of the first importance in American art. This is an ideal book to give away, but how any one can bring himself to the actual point of giving it away I can't imagine. Incidentally, I should think it would be a first edition of some eventual value. Or, if you have no other use for it, cut up the book and frame the pages you like best. Rockwell Kent never did better. Anyway you look at it, it's a buy.

While we're on picture-books, there are three others that are worth seeing: "THE SECOND NEW YORKER ALBUM" *(Doubleday, Doran)*, a compilation of the best of those unparalleled illustrated jokes and Social Satire Cartoons, like nothing else ever before seen on the face of the earth, that *The New Yorker* has mysteriously wrung out of the bleak air; "THE GLUYAS WILLIAMS BOOK" *(Doubleday, Doran,)* all one man, but very funny and astonishingly various; and "ANIMALS LOOKING AT YOU" *(Viking Press, Inc.)* by Paul Eipper, giving oddities of the world's fauna and illustrated with some remarkable animal-portraits, among which you will recognize your best friends and the man across the aisle in the subway.



The inclusion in this list of a couple of war books is inescapably indicated. By all odds the best native example is "A FAREWELL TO ARMS," by Ernest Hemingway *(Charles Scribner's Sons)*, which has already been reviewed in this magazine. The War is, except for intervals of staccato action, only a thunder off-stage, and the tragedy of the book has nothing to do with the War. As we have said before, this book is something that happens to you, and there's no way of avoiding it. A British offering is Richard Aldington's "DEATH OF A HERO" *(Covici, Friede)*, occasionally a shrill and hysteric diatribe against, irrelevantly enough, Victorian mothers, but at other times a moving and tragic story caught at white heat. The book is nothing for Nice Protected Homes. Mr. Aldington is sore, he hated the War and almost every one in it, except the enemy, and now he's having his hour in the park. Unless you're serious about life and literature, avoid this. Emil Ludwig's "JULY '14" *(G. P. Putnam's Sons)* is a little more in line for people who like to have an opinion or two and don't want to work too hard for it. Ludwig has set out to find who started the War, and he knocks out everybody's eye-teeth. He figures that Austria and Russia were most to blame, Germany and France next, and England with a fair share, but of the great powers least culpable. He offers that a single great statesman could, single-handed, have averted the War, but there was none anywhere in sight. Ludwig had his book completed in 1921, but, patriotism being what it is everywhere, he couldn't publish it. This is one of the best jobs he has done and fully as readable as his usual line, which is, fifty million readers will attest, readable enough.

As well-set-up a literary lady as is doing exercises to-day, Mrs. Virginia Woolf, takes up women in art in "A ROOM OF ONE'S OWN" *(Harcourt, Brace)*. The book purports to be a long essay, but for those who like Mrs. Woolf's very feminine and fastidious and oblique discursiveness, it is far better than that. Her theme is in the title, and a very elegant title, too, but she is in no hurry to develop it. In the meanwhile, everybody has a good time. There is no sweeter pleasure than watching the modulated wisdom and intellectual justness of Mrs. Woolf's mind in good form. Another lady—this one, however, gives this reader a cold in the head—has a book out: Edith Wharton with "HUDSON RIVER BRACKETED" *(Appleton)*. She has a nice eye for social ironies, tragedies and comedies, hot or cold, and a discreet prose style. Here, it's a young American genius and how America goes to work (Continued on page 102)



Freudy

THE HARFORD HUNT

AT MONKTON IN MARYLAND



MRS. WILLIAM GOADBY LOEW

PRACTICALLY every hunting country in the United States that offers any pretensions to good sport is called, at one time or another, "The Leicestershire of America." One may claim to have the general going of the shires, another the quality of being a social centre. But there is no country that more richly deserves the analogy than Harford, and for a variety of reasons.

One must know Leicestershire, the place the winter was made for, to appreciate the comparison. Cold grey mornings when the scent is good, lovely horses with muscles like white-hot steel mince along country roads to the meet; there is the confusion of pink coats and toppers, the huntsman coming up with the pack, the long cavalcade moving off to cover. That is the day. Late afternoon means the long hack home over country lanes or across country, the scalding hot bath, and, later, dinner and the going over, step by step, of the day's run. With the Harford, as with the Quorn and the Belvoir, one may taste the full, crisp flavour of the sport of kings.

It all began by Mr. Rush Street hunting the country with his private pack, then with the annual visits paid to Harford by the Green Spring Valley Hunt, which adjoins it. The sport turned out to be so good that, at length, Mr. Frank Bonsal, who had been whipper-in for the Green Spring, bought a farm in Harford and began to hunt the country regularly.

The late, well-known sportsman, John Valentine, used to come down from Radnor, and it was he who saw the opportunity for making Harford "what might almost be called a National Hunt." One of his ideas was that of bringing guest packs, and it was not long before the country was being hunted by packs from far away, not only the Green Spring and the Elkridge, but the Meadowbrook, Essex, Orange County, Radnor, Myopia, and Middlesex Hunts. It was this opening up of the country that first made Harford famous. Mr. Valentine and Mr. Bonsal were joint masters for several years.

Long Islanders who had hunted there realized that it afforded some of the very best sport in this country. Perhaps, a trifle discontented with hunting the fox over the macadam roads, factory yards, and cut-up fields of their native isle, it was not long before they were to be seen en masse galloping over that country which Baily describes as lying "north of Gunpowder River and to the Pennsylvania line."

In 1925, Mrs. William Goadby Loew and Mr. Henry Higginson took over the country as joint masters, and, now, Mrs. Loew and Mr. Harry Nicholas are joint masters (Continued on page 114)



Mr. Harry I. Nicholas, with Mrs. Nicholas in the photograph at the left, was M. F. H. of Meadowbrook for thirteen seasons and is one of the most "knowledgeable" horse and hound men in the country. He and his wife are among the dyed-in-the-wool hound followers who hunt regularly with the Harford at Monkton, in the perfect hunting country of Maryland

Mrs. Geraldyn L. Redmond and Mr. Barney Balding, in the photograph below, are two more sportsmen who hunt with the Harford. The great stretches of grass, patches of woodland, and lovely climate make this part of the country deserve the coveted title of "the Leicestershire of America," and Harford is fast becoming what might be called "a National Hunt"

The Harford Hunt club-house, shown in the photograph at the top of the opposite page, is a charming old house, typical of the Maryland country in which it is located. It accommodates thirty members, and there are additional club cottages. Mrs. Loew, shown in the lower photograph on the same page, and Mr. Harry I. Nicholas are joint Masters of Foxhounds



The photograph below shows, from left to right, Mr. David Thornton, Whipper-in, Mr. Harry I. Nicholas, M. F. H., Mr. Alfred Smithwick, Hunt Secretary, and Mr. Joseph Flanagan, Honorary Whipper-in. The pack of Irish, American, and half-bred hounds hunt over an ideal country, with small coverts, broad fields, and post-and-rail fences and "chicken-coops"



Freudy





Moonlight through the open window, falling on one's face at two A. M., seems strangely unromantic. The mosquito chase is a sport all too often pursued in the guest-rooms of the country house

WHY GUESTS GO HOME

NOWADAYS, with the week-end par excellence what it is, a delightful, phantasmagoric two days of Paradise, it seems too bad that there should be, good golf and tennis and pluperfect parties notwithstanding, a rift within the *fin de semaine* lute. But the rift is there, whether we take our temerity in both hands and mention it or sleep on under insufficient blankets in polite discomfort. The time has come to publish a kind, but firm criticism of this insidious social evil. We refer to the guest-room.

They are not Borgias, our gentle hostesses, that they should want to punish us for no more cardinal sin than the fact of our guestship. Yet, the disadvantages of the average guest-room can not be disputed. It is not finicky to wish for a light beside one's bed, nor querulous to ask that an extra blanket be supplied when one visits in the far-from-tropic airs of Long Island. No one could be blamed for a wistful longing for a match with which to light a cigarette.

If every hostess would at some time pack her bag and go to spend the night in her own guest-room, the situation would be instantaneously relieved. It is one thing to oversee the no doubt charming decoration of a bedroom and another to sleep in its bed, only to find it the opposite of comfortable, to dress at its dressing-table, and find that the lights are ingeniously placed to throw light over all areas of the room excepting the four square feet directly before the mirror, and to hang one's clothes in its closet, and discover that there are three dress hangers adorning the interior in lonely splendour.

Unimagined horrors stalk the guest-room of houses otherwise perfectly appointed. Bureaus that have outlived old, aristocratic families very often adorn the rooms of unoffending visitors, who may admire their quaint, classic lines without being able to force open a single drawer. And why is it that in houses of comparative age and dignity, whose windows have been installed throughout with an excellent system of weights enabling the sash to remain open without support, an exception is made in the case of the guest-room windows? If, after a series of pushings and thumpings, one actually does manage to get the window up, the complete absence of any stick or block to uphold it leaves one with a choice of holding it open all night or sleeping, like the sickly youth of Katherine Mansfield, with all the windows shut.

One could continue with a list of window woes forever. There is the window on which the full moon beams with a light that seems somehow less romantic at a bitter two in the morning, when one is trying to get to sleep, and for which no blind has been provided. There is the window with the banging shutter, and this window is the essential property of the guest-room. One would hardly have the proper visiting feeling without a banging shutter. Also, there is the window with lovely, filmy curtains unhampered by tie-backs, which is next to the dressing-table. In the lost hours of the night, these same lovely, filmy curtains blow gently, but not so gently as not to upset one's bottle of expensive perfume, and even the artistic effect of the swelling gauze is lost upon the unfortunate sleeper.

The books supplied to the guest, piled neatly upon the bedside table or in a well-dusted row on the top of the desk, consist, by a special guest-room convention, of the following: Palgrave's "Golden Treasury," "Jane Eyre," Hawthorne's "Twice Told Tales," the complete works of William Cullen Bryant, "The Greene Murder Case," a work entitled "The Book of Tea," and, sometimes, though not always, Thomas à Kempis's "Imitation of Christ"—all very worthy volumes, but not exactly suited to the rôle of nightcap for a weary guest. This is a condition which must not go on.

If there actually should be bath salts in the bathroom, then there is nothing to eat when one comes in late at night, at those hours when an orange and a biscuit hold untold possibilities of comfort. And if one's hostess has supplied both of these consolations, then the bed is so placed that the cheerful seven o'clock sun awakes one at practically dawn on Sunday morning, an hour in the week only too obviously designed for sleep.

There is nothing for it but to go on week-ends supplied with cigarettes, ash-trays, and matches. The latter, one can not expect to find. It has become a favourite gambling game to bet on whether there will or will not be ash-trays supplied in one's room. And as to cigarettes themselves—after the hostess has once installed a cigarette box in the guest-room, it seems next to impossible for even the most hospitable to remember to keep it filled.

Suppose an imaginary hostess should spend a night in her own guest-room! The next morning, she should answer a private little questionnaire, something as follows: Is the bed comfortable? Are the windows well-shaded, the breakfast (Continued on page 94)



The guest's enthusiasm for the quaint lines of an old bureau dwindles before sticking drawers. And the absence of a bedside lamp leaves the guest completely in the dark, to grope her way to bed



MODERN SHOPS

BY HELEN APPLETON READ



Anton Bruehl

SAKS-FIFTH AVENUE



STEWART

ART as a commercial asset is a comparatively recent development in American business. Service, turnover, organization have been the maxims of the business efficiency experts, and now, somewhat tardily, but none the less effectively, comes art. It is curious that with all America's vaunted supremacy in the field of business, this important asset should have been overlooked. France has made art the basis of her economic success. Paradoxically, although we continue to raise our tariff wall for the protection of American industry, we continue to pay the price on what art, added to industry, has achieved in France. Now, taking a leaf from France's book, the possibilities stagger the imagination.

"What does it all mean?" writes Forbes Watson in a recent editorial in "The Arts". "Are the managers of department stores and other great industrialists snubbing the gods before whom our fathers kneeled—science and efficiency? Not at all, they have simply come to the conclusion that these gods may freeze to death, if they do not attract unto themselves the warmth and vitality of art. It means also a vast change in the business man's attitude towards art."

Recent striking examples of the commercial value of art are the new Stewart store at Fifty-Sixth Street and Fifth Avenue, the decorating of the gown and coat shop that occupies the fifth floor of Saks-Fifth Avenue, and two new jewel shops—Van Cleef and Arpels, on Fifth Avenue, and Mauboussin, on Fifty-First Street.

The direct appeal to the aesthetic sense that these shops exert is more effective in impressing the public with the concept of quality than any amount of persuasive advertising copy. In using art as a commercial asset, it should be superfluous to say that in all cases it has been expressed in the modern idiom. Educators and critics have credited the department store with exercising a greater influence upon public taste than fine arts museums. In fact, since these shops were the first organizations to encourage the modern movement by holding international exhibitions of decorative arts and by carrying merchandise representing the best European expression in the various decorative arts, they have been called the only American modern decorative arts museums worthy of the name. Now, they extend their influence a step further by giving the modern movement a concrete expression in their architectural and decorative backgrounds.

Warren and Wetmore, architects of the Stewart Building, have made it an outstanding example of mod-



SAKS-FIFTH AVENUE



Anton Bruehl

STEWART

ern commercial architecture. Outstanding, not merely because it is a beautiful building, but because it is one of the very few commercial buildings in this country to have been given the aesthetic of its function. It is architecture—as opposed to the engineering feats of raising steel and cement structures sixty stories into the air. Hitherto, many of the efforts to create architecture out of a utilitarian, commercial problem have resulted in the illogical superimposition of ornament bearing no relation to functional requirements. Within the last two years, however, there has been a marked change in the attitude of the architect-engineer towards the aesthetic possibilities of his problem. Happily, public appreciation and interest keep step with this trend.

Up-to-date weeklies conduct columns of architectural criticism along with their fine arts and dramatic departments. Architecture is no longer regarded merely as real estate. Those who pride themselves upon being culturally au courant discuss the latest work of Raymond Hood, Harvey Wiley Corbett, or Corbusier as they do Ernest Hemingway's or Louis Bromfield's latest books or the most recent phase of Picasso. Since we have become, as it were, architecturally conscious, it is small wonder that a shop demonstrating the aesthetic of modern architecture and situated in the most fashionable section of the New York shopping centre has become the talk of the town, and more than a seven days' wonder.

The white marble facade of the Stewart Building rises tier upon tier, its simplicity unbroken by jutting pilasters and balconies or other irrelevant ornament. The green-bronze window-frames and swinging windows of a greenish glass give the necessary interest to the severity of the architectural mass. They make convincing demonstration of the aesthetic possibilities of functionalism. The occasional lapses from this precept, the too ornate doorway of the building and the ornaments over the lower windows, are not sufficient to mar the general effect of fine simplicity.

Three of the most proficient exponents of modern decoration in this country were entrusted with the task of arranging the various departments—Whitman and Goodman, Carlu and Boyle, and Eugene Schoen, Inc. Differing as they do in their interpretation of the modern idiom, they have, however, certain fundamental points in common. All have given special attention to lighting and to architectural arrangement. Wood and metal in their natural states are other points they have in common. Upon analysis, two trends are discernible. Modern decoration as interpreted by Whitman and Goodman (in the Stewart Store; this does not hold for their Saks-Fifth Avenue decoration) and Carlu and Boyle tends towards the more luxurious and traditional forms, such as are used by the eminent French decorators, Roux-Spitz and Ruhlmann. This (Continued on page 106)

GLASS, WOOD AND METAL



MAUBOUSSIN

The photograph at the upper left on the opposite page, as well as the one on page 70, illustrates the modern gown and coat shop at Saks-Fifth Avenue

Stewart's millinery shop, shown on the opposite page and on page 71, uses two-toned walnut panelling as an effective background for merchandise

No extraneous ornament detracts from the austerely simple setting designed by Monsieur Mauboussin, the jeweller, for his new shop, illustrated above

The effective interior of Van Cleef and Arpels' shop, shown at the right, includes a series of small rooms for the intimate, leisurely selection of jewels



Anton Bruehl

VAN CLEEF AND ARPELS



PATOU, in a season when black overshadows all other evening shades in importance, uses black crêpe roma for this gown. While the model would be very effective in colour, in black it is a perfect background for jewels; from Bergdorf Goodman

PAQUIN also advances the cause of black for evening in this black crêpe satin gown with a touch of pink crêpe de Chine introduced in the narrow vest. The low-placed hip band ties in a large bow in a wholly unexpected manner; Bergdorf Goodman

BLACK



WHITE

CHANEL—since the smart world is lionizing white almost as enthusiastically as black—offers this white crêpe marocain dress with twisted bands giving an entirely new bodice interest. The skirt panel reaches almost to the floor; from Bergdorf Goodman

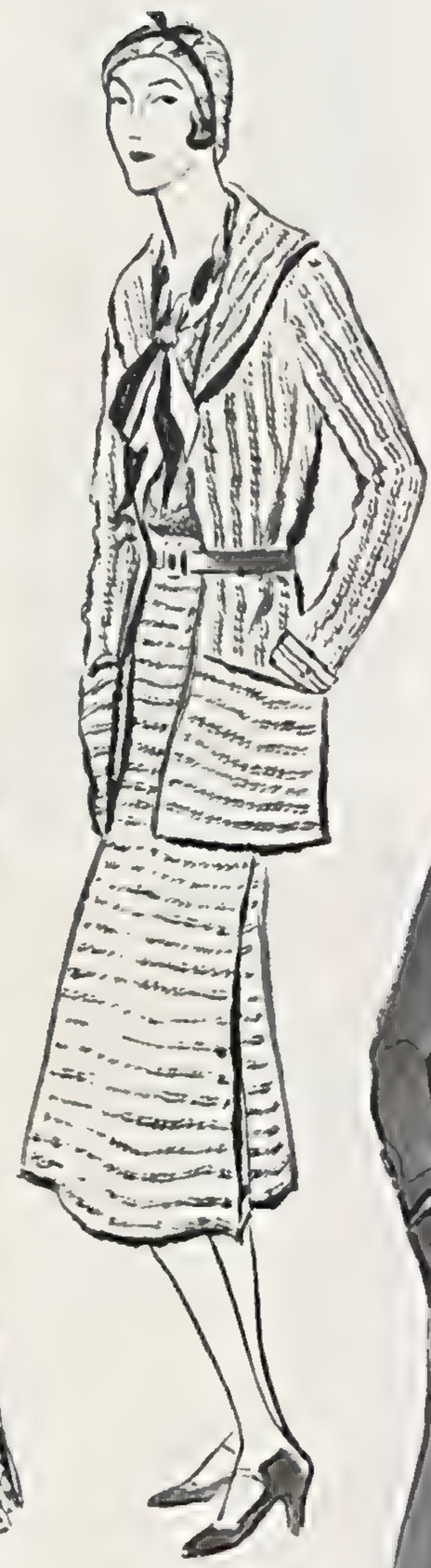
CHANEL gives further evidence of the chic of white at night in this chiffon dress with a bodice banded to suggest a bolero and girdled with a sash. The skirt ends in the smart ankle length, as do all the models on these two pages; Henri Bendel

PARIS WOOLLENS, SOFTLY TAILORED



CHÉRUIT PATOU





SCHIAPARELLI



WORTH PATOU

• CHÉRUIT, "Tam-Tam." Balanced length of skirt and jacket; knotted scarf neck-line; navy-blue cheviot
• JEAN PATOU, "Côte d'Argent." Beige-and-white checked tweed; bias centre panel; waist-line emphasis; V neck-line with flat, triangular jabot
• WORTH, "Va et Vient." Moulded silhouette in black-and-white tweed; buttoned down front; low applied fulness; lingerie touches; Franklin Simon
• SCHIAPARELLI, "541." Navy-blue, yellow, and grey tweed; opposition in weave; wool sweater; crêpe scarf; unpressed pleats; Saks-Fifth Avenue
• JEAN PATOU, "La Parisienne au Bois." The new coat-dress; softly bloused; unpressed box pleats; dark brown woollen; white piqué; Bonwit Teller



JANE REGNY



LOUISEBOULANGER



JANE REGNY





LOUISEBOULANGER PATOU

• JANE REGNY, "Bond Street." Red-and-white on navy-blue necktie-patterned jersey; new fitted jacket; subdued skirt fulness; from Hattie Carnegie
• LOUISEBOULANGER, "263" (Below) Beige, rose, and grey tweed; softly tailored ensemble; fulness without flare; edged seams; from Lord and Taylor
• JANE REGNY, "Verdure" (centre). Soft raglan shoulder; moulding through bias cut; open-weave green-and-grège jersey tweed; from Franklin Simon
• LOUISEBOULANGER, "263" (right) Blouse and skirt of ensemble below at the left. Tuck-in scarf
• JEAN PATOU, "Très Parisien." Black-and-white tweed with diagonal stripes; tuck-in crêpe blouse with flat, pleated edges; from Saks-Fifth Avenue

MORE FULNESS WITHOUT FLARE

CRÊPES, PLAIN AND PRINTED



Lelong

LUCIEN LELONG
"Parodie." Bolero bodice; flat tabs; waist-line gathers; hip yoke echoing the bolero; brown marocain; Milgrim



Maggy Rouff



Martial et Armand

Louiseboulanger



Augustabernard

MARTIAL ET ARMAND
"Didi." Draped bib collar, saw-tooth edge; tied waist-line; wide inverted pleats; deep red crepe marocain
LOUISEBOULANGER
"262." Mastic-grey crepe satin faconne; gathered jabot, frayed edges; flat tiers; from Franklin Simon
AUGUSTABERNARD
"564." Self-draped neck-line; draped, twisted belt; gored skirt; round edges; dull black satin; Bendel
MAGGY ROUFF, "Pour Demain" (left), beltless silhouette; side fulness; of black crepe birman; white half-collar; Jay-Thorpe



Louiseboulanger



Irène Dana.

Lucile Paray

IRÈNE DANA, "No. 143." Heavy black crêpe; neck-line interest; soft blousing; wrapped hips; centre fulness; from Wanamaker
LUCILE PARAY, "Qu'en pensez-vous." Double décolletage; the scarf in one with bodice; black crêpe, white trimming; Kurzman
LOUISEBOULANGER "219." Printed crêpe satin; shoulder width; cape extending into bloused back panel; with wrap-over skirt
PAQUIN. Brown crêpe de Chine; an intricate draped yoke in flesh and deeper rose; hip moulding; skirt swing; from Frances Clyne



Paquin



Premet

PREMET, "No. 48." Cape-coat dress; shoulder width and moulded hip-line; low, released fulness; brown crêpe; BergdorfGoodman

NEW BODICE INTEREST

SEEN IN THE SHOPS AT MODERATE PRICES

STERN



THE world is more than ever convinced, these days, that it is chic to economize—not only chic, but rather exciting. As a matter of fact, it was the young girls who started showing the world that they could be smart on what seemed a lamentably small allowance. We've seen a smart young thing enter a drawing-room after dinner, and all the guests cluster about her; "But, Mary, how smart you look! Is it bridge money, or has father come up to your ideal as a parent?" Then, with eyes shining with rightful pride, Mary calmly says, "But I bought this for almost nothing. Don't you know about the departments in all the big stores that spend their days and nights helping us live within our incomes?"

It's perfectly true; the shops offer every possible inducement to economize. The older sisters and mothers of the clever young débutante have followed in her footsteps. And it was with considerable zest that we investigated these moderate price departments to find the many smart things in dresses, accessories, and lingerie that are sold at remarkably reasonable prices.

It being the season of the year when we all want to step out of winter clothes and cold wet winds, it was only natural that clothes for the South and mid-South should have received first attention. No matter how fastidious one's taste is—in fact, if one's taste is fastidious—, a freshly coloured hand-made French dress for Southern resort wear is a pleasant addition to the wardrobe. All the touches dear to a woman's heart are in these dresses, whether they are of crêpe de Chine or linen. They are beautifully hand-sewed and labelled Paris in more ways than one. Both Wanamaker and Macy's offer these in many varieties at remarkable prices for hand-sewing and faggoting with a Paris label. Macy's is devoting special attention to Southern wear, this season, because of the opening of a Macy shop in Palm Beach. An early showing of these clothes is being made here in New York, in the Little Shop, the attractive department at Macy's that specializes in just such models.

Various other New York stores are clever enough to have these small shops within the big shop. Tribout, at Wanamaker's, specializes in French things—not only dresses, but lingerie and négligés. The discriminating young woman in charge makes many trips to Paris returning with new and charming things. (Continued on page 98)

WANAMAKER

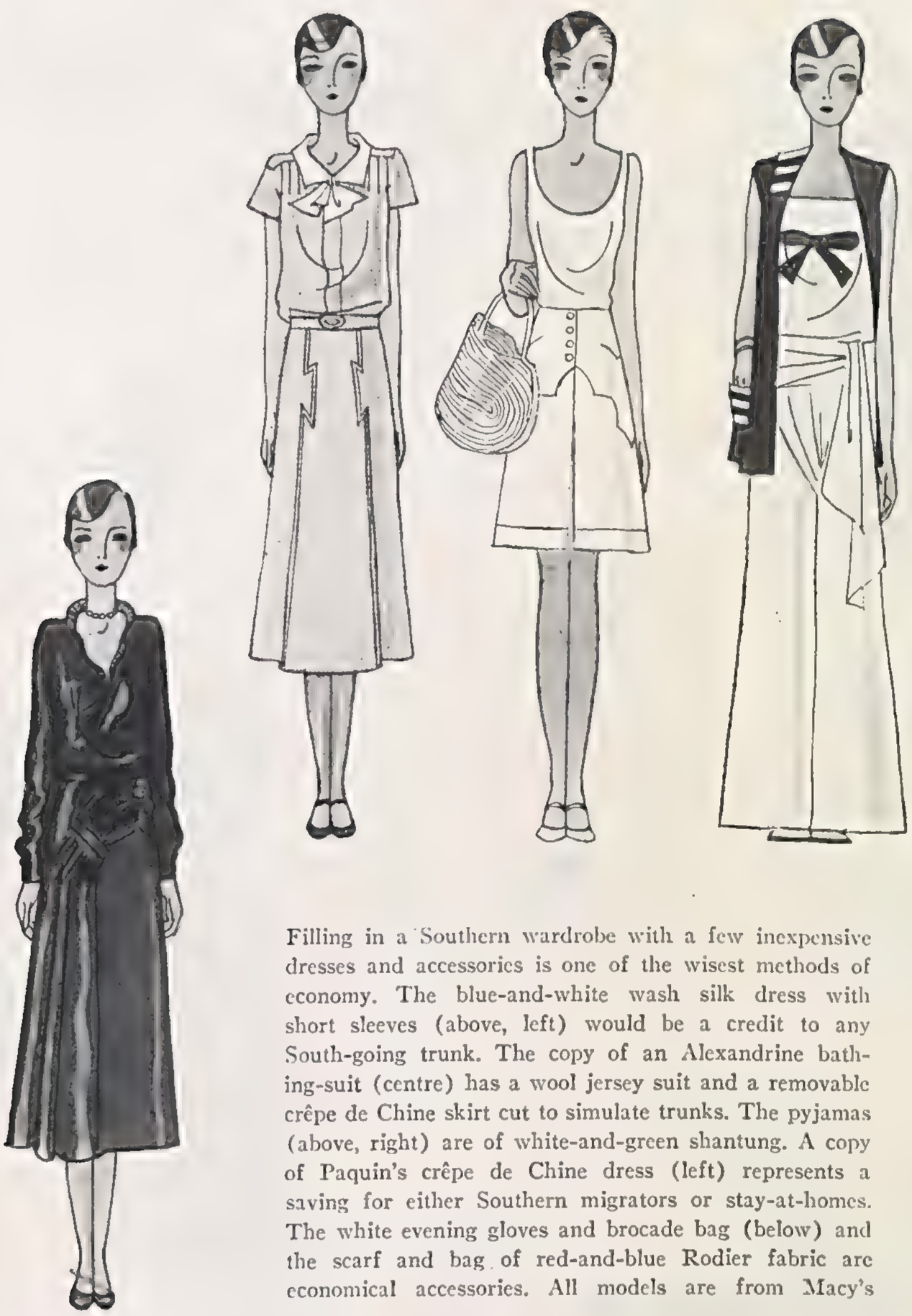


WANAMAKER

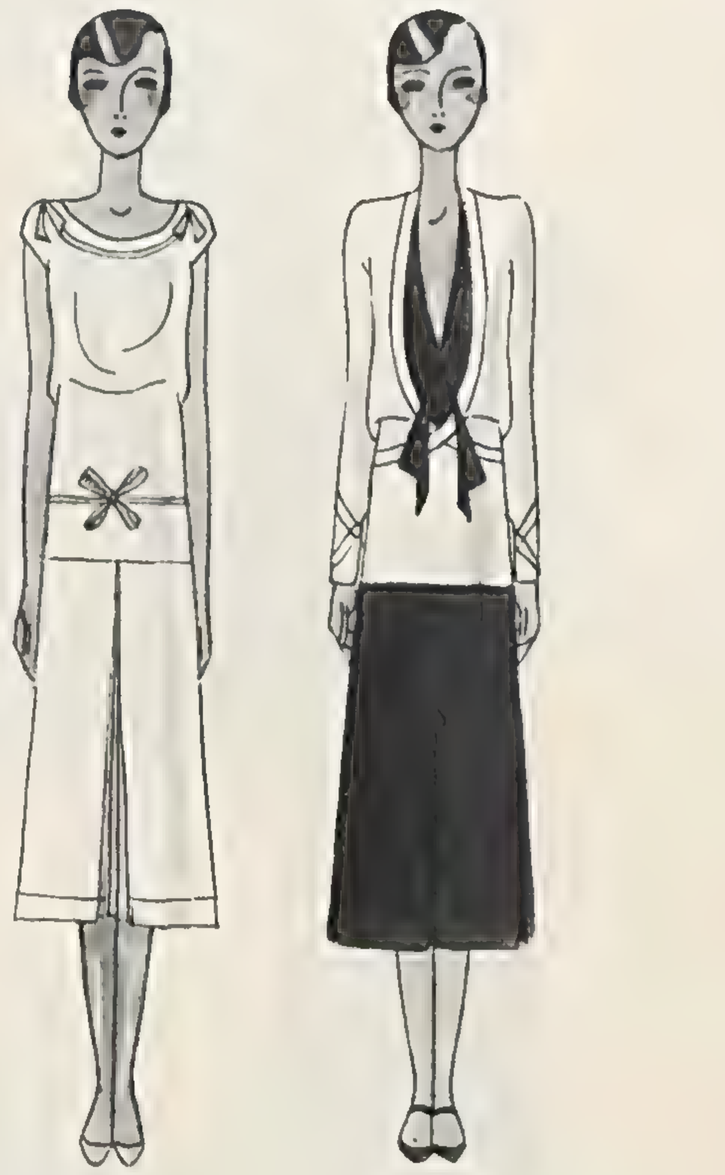
WANAMAKER



Any one with the interest of her bank balance at heart will find cause for rejoicing in the items shown on this page. Not one of them costs more than fifteen dollars. The sports hat of tan felt and the one of orange felt, shown at the top, are from Stern. Either of the two blouses will take one smartly into spring without seriously fracturing even a small allowance. One is of pink satin with a fitted hip-line; the other is of red flat crêpe. Economizing on dancing slippers is a sound practice, and the white-and-gold brocade pump, third from top, shows how smartly it may be done. The brocade evening bag harmonizes. The bag of black antelope and the suède pumps form a chic ensemble







Filling in a Southern wardrobe with a few inexpensive dresses and accessories is one of the wisest methods of economy. The blue-and-white wash silk dress with short sleeves (above, left) would be a credit to any South-going trunk. The copy of an Alexandrine bathing-suit (centre) has a wool jersey suit and a removable crêpe de Chine skirt cut to simulate trunks. The pyjamas (above, right) are of white-and-green shantung. A copy of Paquin's crêpe de Chine dress (left) represents a saving for either Southern migrators or stay-at-homes. The white evening gloves and brocade bag (below) and the scarf and bag of red-and-blue Rodier fabric are economical accessories. All models are from Macy's



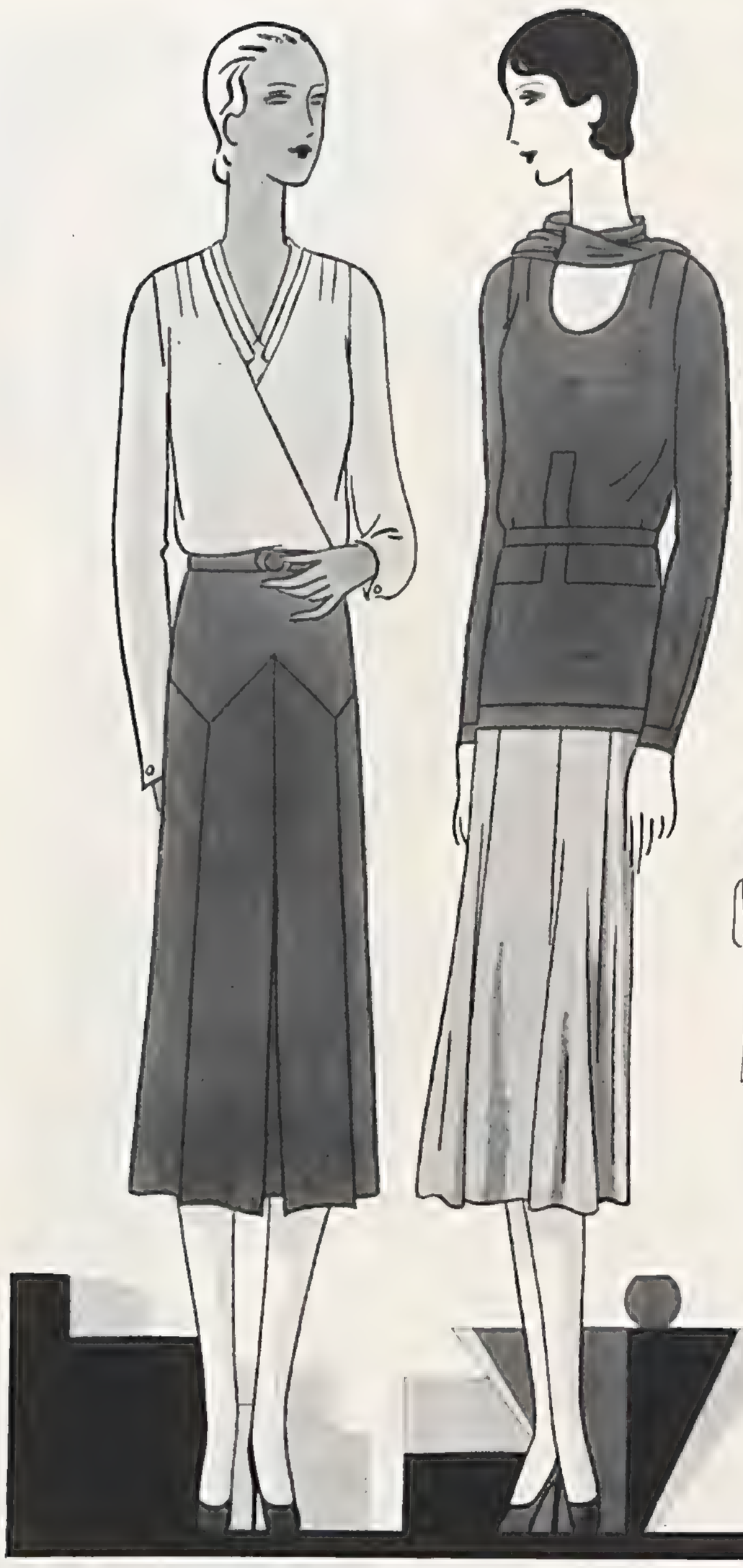


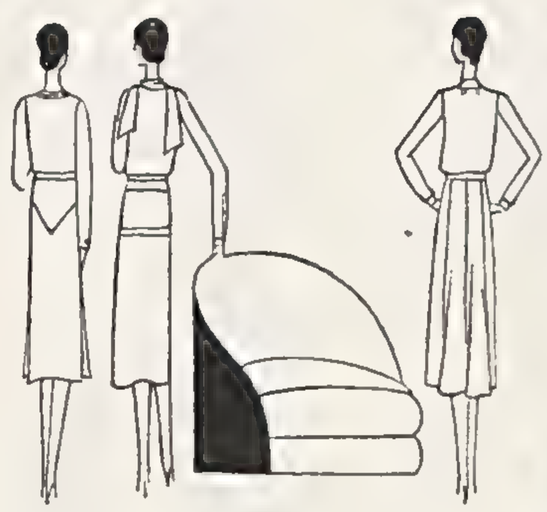
MODELS ON THIS PAGE FROM MACY'S

Alphonsine's wide-brimmed hat (above) has been inexpensively copied in natural straw, with a quill. The hand-made white linen dress (above, left) and the model with a white angora jersey blouse and navy-blue crêpe skirt (right) are chic economies. From Macy's

SMART ECONOMY

COSTUMES WITH THE NEW FEELING







BLOUSE No. 5158 SKIRT No. 5149—Flat bias folds form a becoming neck-line on this surplice blouse of silk crêpe, which may be worn tucked in or outside. The cashmere skirt has a pleated front and a straight back below a yoke. Designed for sizes 34 to 42; skirt 26 to 38

BLOUSE No. 5157 SKIRT No. 5151—Flat crêpe fashions this blouse with an adjustable scarf, a model that may be worn tucked in or outside the skirt. The skirt is of light-weight woollen and has inserted hip sections ending in godets. Designed for sizes 34 to 42; skirt, 26 to 38

FROCK No. 5153—Smartly high as to waist and long as to skirt is this two-piece frock of crêpe de Chine (right). The blouse, which may be worn inside the skirt or out, features hand-hemstitching. The six-gored skirt has a belt at the normal waist. Designed for sizes 14 to 20

TRANSPARENT EVENING GOWNS



EVENING FROCK No. 5150—Very new in its fabric and its slender length is this princesse frock of net (left), reaching to the ankles. Circular volantes are set on in a shaped line, and shirrings form a trimming and indicate the normal waist. Designed for sizes 34 to 42







FROCK No. 5152—Chiffon is the filmy fabric of the youthful one-piece frock at the right, above. It has a smart double-tiered silhouette, a shirred cape collar, and a belt marking the normal waist-line—an important note. Long sleeves are optional. Designed for sizes 14 to 20

FROCK No. 5154—Bordered chiffon is used effectively for the one-piece frock at the right. Short sleeves are featured, but long ones, also, are provided in the design. The four-gored skirt, dipping in points, joins the blouse at a normal waist. Designed for sizes 14 to 20

SUITS HAVE NEVER BEEN MORE CHIC



ENSEMBLE No. 5147—Wool crêpe is used for the coat and skirt of this suit, and the jabot blouse, which is shown second from the top at the right, is of satin. The coat has shaped fronts; the skirt, a sectional circular front. Designed for sizes 34 to 42

DESIGNS FOR PRACTICAL DRESSMAKING

ENSEMBLE No. 5148—This three-piece ensemble consists of a tweed skirt with a sectional circular front, a seven-eighths tweed coat with a belted front, and a flat crêpe tuck-in or overblouse, shown at the upper right. Designed for sizes 34 to 42

BLOUSE No. 5157—Shaped applied sections are used effectively on the blouse and sleeves of this flat crêpe overblouse, which has an adjustable scarf. It may also be worn as a tuck-in and the sleeves omitted. Designed for sizes 34 to 42

BLOUSE No. 5158—Becoming surplice lines are a feature of this satin blouse, which may be worn as a tuck-in or an overblouse. Bias folds finish the neck, and there is an adjustable tie belt. The sleeves are optional. Designed for sizes 34 to 42

DESIGNS FOR PRACTICAL DRESSMAKING



FROCKS AND A COAT FOR AFTERNOON

FROCK No. 5145—The sectional circular skirt of this flat crêpe frock joins the upper section in a shaped yoke-line, and the cape collar is in one with the plastron front. The long sleeves may be omitted, and the belt is adjustable. Designed for sizes 14 to 20

FROCK No. 5146—Canton crêpe is used for the distinguished afternoon frock above, which has a skirt with an inserted circular side section joined to the blouse at the yoke-line. Novel applied cuffs trim the long set-in sleeves. Designed for sizes 14 to 20

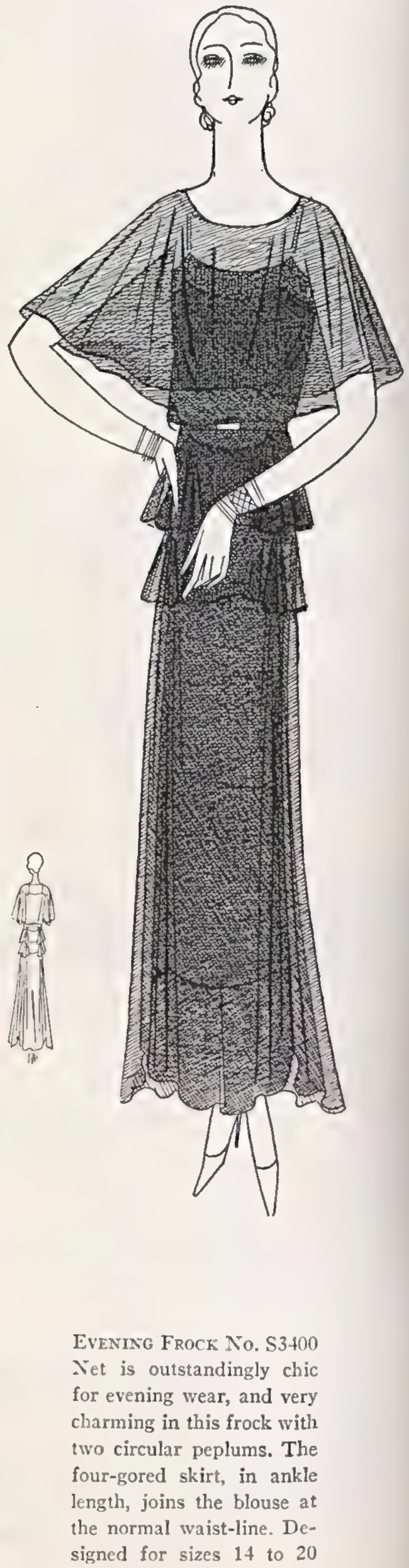
COAT No. S3397—The cape on the cashmere broadcloth coat at the left is in one with the front panels and there are sectional set-in sleeves. The shawl collar may be made with or without the large fur collar. It is a full-length model. Designed for sizes 14 to 20



SPECIAL DESIGNS FOR INFORMAL EVENINGS

DESIGNS FOR PRACTICAL DRESSMAKING





HOSTESS GOWN No. S3399 Lacé and chiffon are combined in this gracious tea-gown with a circular skirt section ending in a short train. There are flowing sleeves, a bolero back, and rippling front revers. Designed for sizes 34 to 42

FROCK No. S3398—Shirring and the short puff sleeves are important features of the youthful chiffon frock shown at the right. The skirt has two full tiers, and a belt marks the normal waist-line. Designed for sizes 14 to 20

EVENING FROCK No. S3400 Net is outstandingly chic for evening wear, and very charming in this frock with two circular peplums. The four-gored skirt, in ankle length, joins the blouse at the normal waist-line. Designed for sizes 14 to 20

KEEP YOUR SKIN FINE IN TEXTURE—DON'T LET ITS PORES GET COARSE!



Every day your skin is changing; old skin dies and new takes its place. Begin, today, to make this new skin fine, smooth, flawless . . .

A LOVELY, smooth, fine-textured skin—you can have it, keep it all your life, with the right care!

If the texture of your skin seems to be growing coarser—the pores enlarged—begin, today, to change this condition. Every day your skin is changing; old skin dies and new skin takes its place. This daily rebuilding of your skin is your opportunity. With the right care, you can make the new skin what you want it to be!

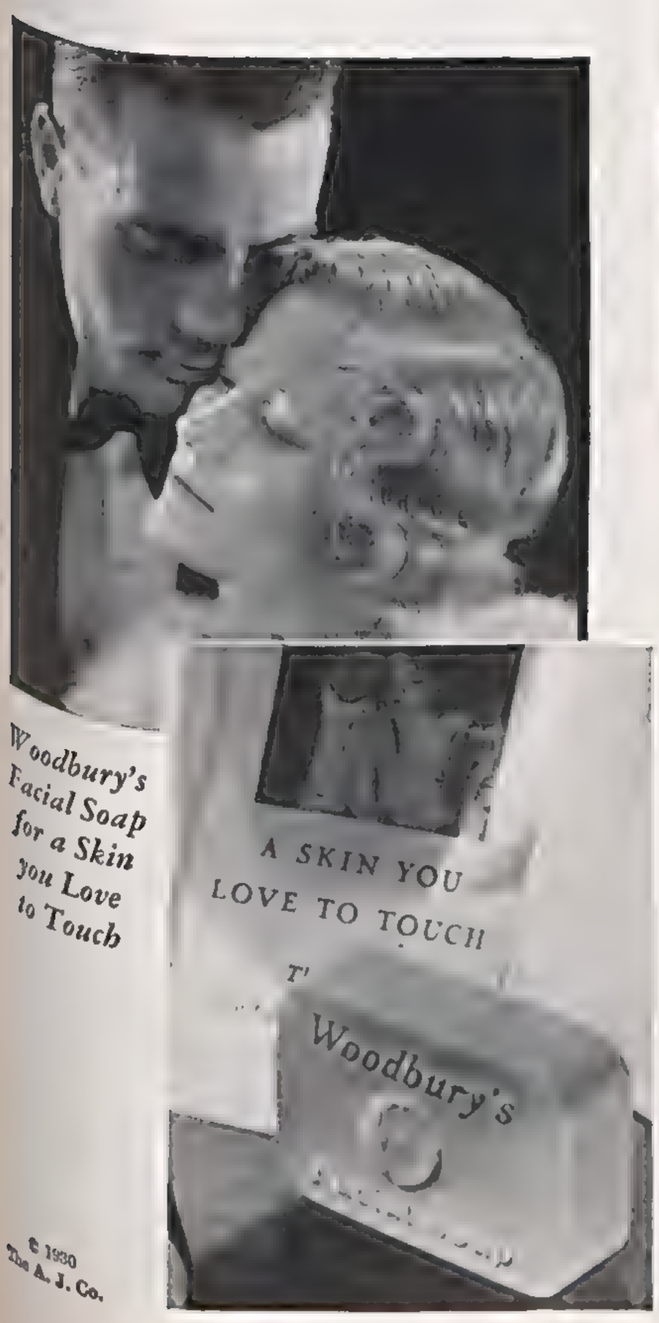
A tendency to loss of fineness in the texture of your skin means that the pores are not expanding and contracting properly. You can help to overcome this condition by using, every night, the famous Woodbury treatment for *fine texture*—a treatment worked out by a famous skin specialist.

• DIP YOUR WASH CLOTH in very warm water and hold it to your face. Now, take a cake of Woodbury's Facial Soap, dip it in the water and run the *cake itself* over your skin. Leave the slight coating of soap on for a few minutes until the face feels drawn and dry. Rinse thoroughly, first in tepid water, then in cold. Finish by rubbing the face with a piece of ice wrapped in a soft face towel.

The first time you use this treatment it will leave your skin with a slightly drawn, tight feeling. This means that your skin is responding to a more stimulating and vitalizing treatment than it has been accustomed to. After a few nights the drawn feeling will disappear, and your skin will emerge from its nightly bath so deliciously smooth and invigorated that you will realize how much good this treatment is doing it.

Use the treatment persistently and see how exquisitely fine and smooth it will help to make the texture

This is only one of the Woodbury treatments—the most famous skin treatments in the world—with which literally millions of women have built up a smooth, clear, flawless skin. Begin using Woodbury's today and learn what this wonderful soap will do for *your* skin—how brilliantly fresh and smooth it will keep it; how free from any kind of skin defect. 25 cents a cake at any drug store or toilet-goods counter. Woodbury's also comes in convenient 3-cake boxes.



Woodbury's Facial Soap for a Skin you Love to Touch

© 1930 The A. J. Co.

• Send for the large-size trial set

The Andrew Jergens Co., 1431 Alfred Street, Cincinnati, Ohio

For the enclosed 10¢—please send me large-size trial cake of Woodbury's Facial Soap, Facial Cream and Powder, Cold Cream, treatment booklet "*A Skin You Love to Touch*," and instructions for the new complete Woodbury "Facial."

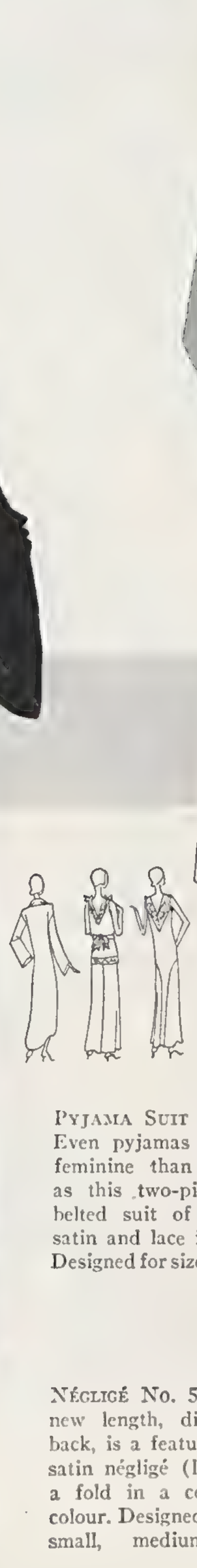
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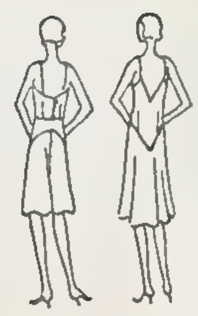
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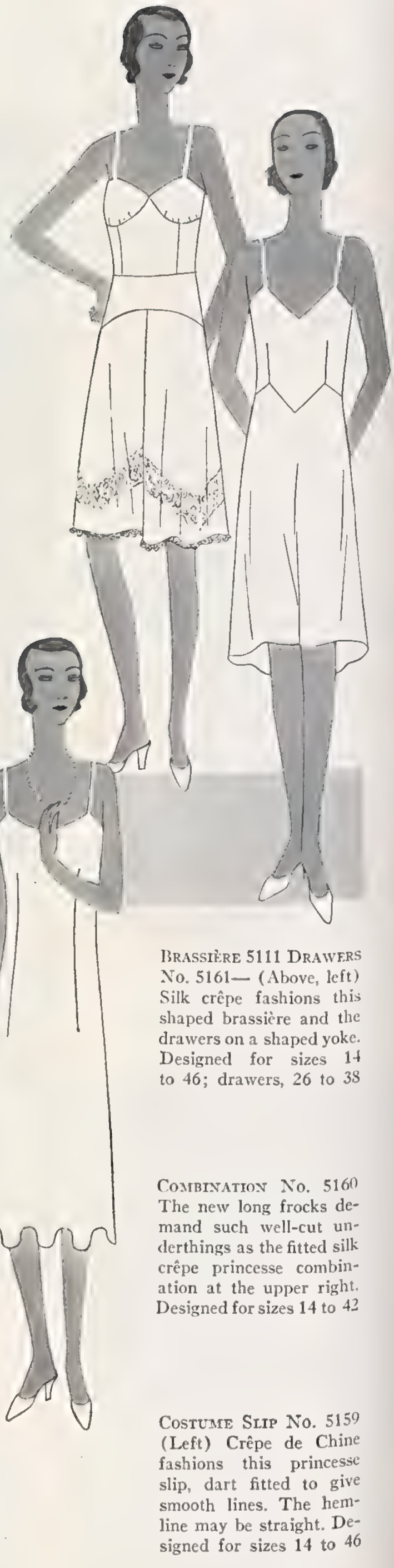
THE NEW MODE IS REFLECTED IN CHARMING LINGERIE











Pyjama Suit No. 5155 Even pyjamas are more feminine than formerly, as this two-piece semi-belted suit of washable satin and lace illustrates. Designed for sizes 14 to 40



Brassière 5111 Drawers No. 5161— (Above, left) Silk crêpe fashions this shaped brassière and the drawers on a shaped yoke. Designed for sizes 14 to 46; drawers, 26 to 38

Combination No. 5160 The new long frocks demand such well-cut underthings as the fitted silk crêpe princesse combination at the upper right. Designed for sizes 14 to 42

Négligé No. 5162—The new length, dipping in back, is a feature of this satin négligé (left) with a fold in a contrasting colour. Designed for sizes small, medium, large

Nightgown 5156—Princesse lines are as charming in a nightgown as in a frock. This one has inserted circular sides and a dipped hem-line. Designed for sizes 14 to 42

Costume Slip No. 5159 (Left) Crêpe de Chine fashions this princesse slip, dart fitted to give smooth lines. The hem-line may be straight. Designed for sizes 14 to 46

DESIGNS FOR PRACTICAL DRESSMAKING

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 114

Over their teacups

THESE SOCIETY WOMEN CHARTED THE PRIMROSE PATH TO BEAUTY

How an institution created to cater to the exclusive few became beauty headquarters for the world.

OVER the teacups in a smart Park Avenue restaurant some years ago was created an unique institution. An exclusive group of society women, who wanted more facts and less guesswork about beauty, agreed to endow an institution to make a scientific study of the complexion and its needs.

So Primrose House was founded, as a laboratory of beauty research. There was no thought of money. These women were interested in securing the finest beauty preparations and the best beauty method science could evolve.

Julia Marlowe's charming old home just off Fifth Avenue was secured, and in this lovely old town house was established the most exclusive beauty salon the world has ever seen.

The news of these finer preparations spread swiftly.

Great dermatologists were employed to study the complexion and its needs and to originate finer preparations. Trained nurses were employed to administer the famous Primrose Face Molding Treatment which these scientists had evolved.

The news that Primrose House had revolutionized beauty methods spread beyond the little group whose vision had created Primrose House for their own needs. The great department stores came seeking the Primrose Preparations. The demands for treatments at the salon outgrew the limited space of the old Marlowe home and Primrose House was forced to move to its present quarters on Fifth Avenue.

Primrose Quality now available to every woman who prizes youth.

Today, Primrose House Preparations are no longer restricted to a limited few. So tremendous has grown the demand for these products that the finest department and drug stores throughout America sell the Primrose House Preparations.

So thoroughly has Primrose House gone into the study of the complexion and its requirements

PRIMROSE HOUSE

HERE DWELLS YOUTH



that a complete group of Primrose Preparations has been created to meet the needs of every type of skin. If your complexion presents unusual problems, come to the Primrose House Salon for a free diagnosis, or write for "Here Dwells Youth", which describes the famous Primrose House Face Molding treatment and recommends the preparations for your type of skin.

For the woman whose skin is neither too dry nor too oily, selection is extremely simple. There are only four steps in the home treatment for the normal skin and only four preparations necessary. Primrose House, 595 Fifth Avenue, New York.

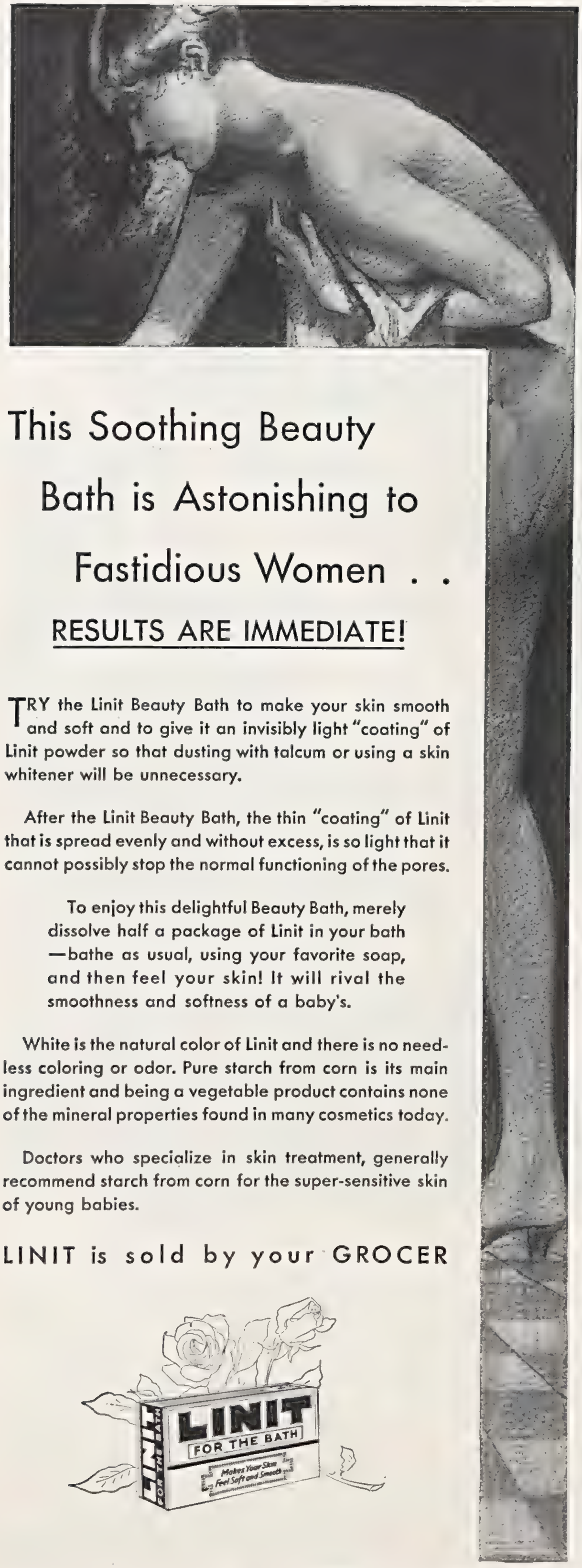
THE FOUR STEPS TO LOVELINESS.

1—The first step is cleansing. Unless the pores are cleansed thoroughly and regularly the complexion is bound to suffer. For perfect cleansing, Roseleaf Cleansing Cream, a blend of finest cleansing oils that liquefy at skin contact, is ideal. It removes every speck of dirt and trace of grime without injury to delicate pore mouths.

2—The second step is nourishing. For the normal skin, Primrose House Smoothskin Cream is unexcelled. It is the perfectly balanced tissue cream and its use keeps the skin smooth, supple and vital.

3—Toning is next. For this purpose use Primrose House Skin Freshener, which braces, tones and removes every trace of surface oil.

4—To finish, use Primrose House Chiffon powder; a powder so fine it cannot clog the pores, yet so clingy that it lasts for hours. In seven smart shades which blend naturally with the skin tones.



This Soothing Beauty Bath is Astonishing to Fastidious Women . .

RESULTS ARE IMMEDIATE!

TRY the Linit Beauty Bath to make your skin smooth and soft and to give it an invisibly light "coating" of Linit powder so that dusting with talcum or using a skin whitener will be unnecessary.

After the Linit Beauty Bath, the thin "coating" of Linit that is spread evenly and without excess, is so light that it cannot possibly stop the normal functioning of the pores.

To enjoy this delightful Beauty Bath, merely dissolve half a package of Linit in your bath —bathe as usual, using your favorite soap, and then feel your skin! It will rival the smoothness and softness of a baby's.

White is the natural color of Linit and there is no needless coloring or odor. Pure starch from corn is its main ingredient and being a vegetable product contains none of the mineral properties found in many cosmetics today.

Doctors who specialize in skin treatment, generally recommend starch from corn for the super-sensitive skin of young babies.

LINIT is sold by your GROCER

THE BATHWAY TO A SOFT, SMOOTH SKIN



Martinus Andersen

ON HER DRESSING-TABLE

ONE of the pleasantest offerings on the part of a beauty specialist is suggested by R. Louis, of West Fifty-Eighth Street. This is a guest chest of powders. The lid of the chest is lifted to reveal seven compartments of powder, ranging from the palest shell to a deep sun-tan. with white and mauve for those women who affect these shades. In an eighth compartment are a quantity of individual diminutive puffs of wool down. One virtue of such a chest is that the guest who has just returned from sunning herself in the South will be as enchanted at matching her bronzed complexion as will the ivory-skinned lady who has spent the winter months preserving her pallor. Another ingenious note lies in the fact that the chest may be had in various colours to suit the individual guest-room—pink, peach, maize, orchid, green, and blue. This practical and decorative set is available at many shops throughout the country.

Mary Nowitzky, the couturier, has bottled her amber oil for sun-tan purposes in a fluted flask, fitted into a harness for easy transportation; Altman first thought, and that it be a liquid may be the second consideration. Elsie Pierce has an excellent solution to the problem—a fragrant preparation, called "adhérente" lotion. The fine, fluffy powder suspended in it is shaken well, and then the lotion is patted and blended on the skin until it is dry. After loose powder is dusted on the softened skin, there need be little fear that it will be whipped away by the wind. Although the "adhérente" lotion is not primarily a liquid powder, it provides an exquisite finish to the arms and neck for evening.

CHIC AT ONE'S FINGER-TIPS

Those women who keep their nails in perfect condition during the interludes between manicures, as well as those who rely on their own efforts all the time, will welcome Coty's newest manicure accoutrements. First and foremost is offered a perfected liquid polish. Besides its lasting quality, this liquid is recommended as being free from any chemicals tending to make the nails brittle, and it has a delicate perfume of its own. A companion bottle holds the polish solvent. Then, a larger flacon contains cuticle remover, and two silver-topped pots hold an emollient cream to supplement the natural oils of the cuticle and a nail bleach for those who find one necessary. These preparations are smartly put up in a box with a buffer motif taking the place of the familiar Coty powder-puff, and the removable tray, especially designed to hold the bottles and jars, may be kept on the dressing-table. As a final consideration, the box contains an excellent nail-brush, a file, emery-boards, and, in a sanitary glass tube, orange-wood sticks and compressed cotton. Even more important than its smartness, the set is compact, practical, and complete. This is available from Saks-Fifth Avenue and other New York stores.

With the winter winds trying to blow every bit of powder from our noses, we must make an effort to resist the battery. A powder base is the

NEW PREPARATIONS

Another item in this line that has especial interest in the winter-time is a "stimulante" cream. It is gently applied to the skin and causes a tingling effect, which means that the circulation of the blood is being quickened. As well as providing beneficial stimulation, this cream proves a mild bleach to red and roughened skins. These preparations are available from Altman, in New York.

Not so long ago, a loose powder case was something of a rarity among vanity-cases. Now, a great number of women prefer to carry loose powder or to alternate it with compact form and are casting about for the best container to hold it. One entirely new version of this variety is the Lopova case. It is of gold or silver-plated metal, and its unique feature consists in the bottom section of the case, which contains the loose powder, being completely covered with a puff on a porous lining. The puff is held tight in place by means of a frame, so that powder comes out only through the puff itself. Thus, there can be no spilling and no superfluity of powder, as may happen when a puff is dipped carelessly into loose powder. The required amount slips lightly through the puff, you apply it to your face, meanwhile gazing into the mirror in the upper section of the case, and the trick is done. To be sure, the casual onlooker may be somewhat taken aback to see you powdering your nose with what is presumably the lower half of a vanity-case, but an element of surprise is not without its charm. Furthermore, this is a step in the cause of cleanliness, for, with the original purchase of the case, you can provide yourself with any number of extra puffs to be fitted on according to directions. The Lopova case may be purchased from Bonwit Teller and other New York stores.



GROW YOUNGER

WITH THE NEW YEAR!

LOVELY woman once trembled to see the years march steadily by, plundering beauty as they passed. But you—fortunate modern woman—are fearless as you watch the century grow middle-aged. It is in your power to make Time a friend, not an enemy. You can have each passing day leave you looking younger and lovelier.

The secret is a simple one: give your skin intelligent, day-by-day care. Proper daily care—and only that—will guard your beauty and increase it. Proper care will make your skin smoother, clearer, finer—it will prevent and correct ageing lines and wrinkles. But this facial treatment must be faithful, and it must be suited to your type of skin!

The individualized treatments which Dorothy Gray evolved have long proved successful in the Dorothy Gray salons. So that you may readily follow these treatments in your own home, the very same preparations used in the salons are sold in leading shops of your city. The Dorothy Gray method is explained in the booklet which this coupon brings you.

DOROTHY GRAY

Dorothy Gray Building

683 FIFTH AVENUE, NEW YORK CITY

CHICAGO LOS ANGELES SAN FRANCISCO WASHINGTON ATLANTIC CITY

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V. 1-18-30

DOROTHY GRAY

Six Eighty-Three Fifth Avenue, New York

Please send me the new Dorothy Gray booklet, "Your Dowry of Beauty." I am particularly interested in: ☐ The Treatment for Lines and Wrinkles ☐ The Treatment for Double Chin ☐ The Treatment for Relaxed Muscles and Crêpy Throat.

Name.....

Address.....

City..... *State*.....



KISLAV GLOVES

Washable French Doeskin

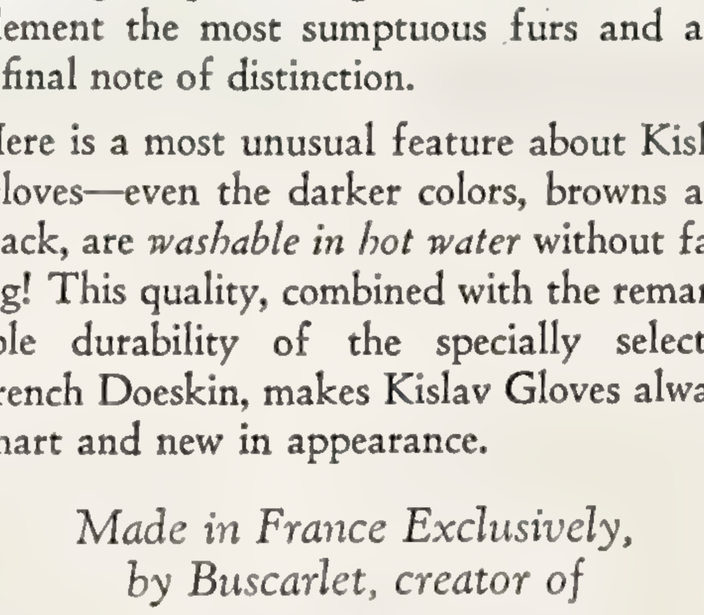
100 Percent Washable in Hot Water

Although a practical glove, Kislav will complement the most sumptuous furs and add a final note of distinction.

Here is a most unusual feature about Kislav Gloves—even the darker colors, browns and black, are *washable in hot water* without fading! This quality, combined with the remarkable durability of the specially selected French Doeskin, makes Kislav Gloves always smart and new in appearance.

Made in France Exclusively,
by Buscarlet, creator of

GLACÉLAV



DAVID & BLUM

INCORPORATED

84 MADISON AVENUE, NEW YORK

FOR THE YOUNGER GENERATION



COAT No. 3019—An applied cape is a feature of this trim little broadcloth coat, (left) with set-in sleeves. Designed for sizes 4 to 14 years



FROCK No. 3018 The crêpe de Chine frock at the right has scalloped cape sleeves and a gathered skirt; bloomers. Designed for sizes 4 to 10 years



ENSEMBLE No. 3021 This frock of wool crêpe with a vest of piqué is shown at the right with a jacket to match. Designed for sizes 8 to 14

FROCK No. 3020 Cape sleeves are a becoming feature of this frock of flat crêpe. Long sleeves are provided. Designed for sizes 8 to 14

ENSEMBLE No. 3021 The jacket of this ensemble, shown also in the centre, has an adjustable scarf collar. Designed for sizes 8 to 14



Studebaker Commander Eight Brougham, for five . . . six wire wheels and trunk are standard equipment

Go in a Champion! To travel by Studebaker Straight Eight, whether the journey take an hour or a week, is to understand why more people buy Studebaker Eights than any other Eight in the world. Into these velvet-powered Champions, Studebaker has engineered not only matchless comfort and style, but also the speed and staying power which have won the greatest world and international records, plus more American stock car records than all other makes of cars combined. Sales supremacy was inevitable . . . particularly in view of Studebaker's low, One-Profit prices. Studebaker Eights cost no more to own or to operate!

STUDEBAKER

Builder of Champions



A Superior Hat

SUPER-PARYMAR
TRADE MARK REGISTERED

Catalina's exclusive creation . . . beautiful and chic . . . a woven body deftly manipulated into soft, form-fitting drapes . . . by an ingenious method . . . the zenith of style and comfort . . . a magnificent selection of tailleured silhouettes . . . sport motifs and dress styles. At your favorite shop now.

Catalina Registered
CALIFORNIA
SPORTS HATS
Created in California by
CATALINA HATS, INC.
1061 MARKET STREET • SAN FRANCISCO
NEW YORK DISPLAY ROOM • 411 FIFTH AVENUE

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss M. R.: I am to attend a costume ball in a few weeks and can not decide on a costume for the occasion. Could you suggest something unusual?

Ans.: It is an amusing idea to plan to go to a costume ball in a costume designed to accompany that of one's partner. For example, a man and a woman recently went to such an affair dressed as Bluebeard and his eighth wife, or you might go as oranges and lemons, the man all in orange, the woman in lemon-yellow, or vice versa, with green hats to represent leaves or baskets.

Miss K. J.: A friend and I are planning to give a tea in honour of a new neighbour, and we should like to know what kind would be appropriate? What should be served? How should one's house be decorated? There will be about five or six hundred invitations.

Ans.: An ordinary afternoon tea, with all kinds of sandwiches, cakes, large and small, tea and chocolate, or tea and coffee would be quite right. We would suggest cut flowers and green branches for decorations. The invitations could be sent on your visiting-card by just writing "To meet Mrs. So and So" above your name, adding the date and "tea at four o'clock" in one corner. (A tea is the only time an invitation may be sent on a visiting-card.) No invitation should be printed; engraving only is correct. But, in this case, your card, with your friend's enclosed, will solve the difficulty.

WHY GUESTS GO HOME

(Continued from page 69)

tray attractive and sufficient, and did it have a morning paper on it? Is the desk well supplied with paper and pens and is the ink dried up or not? Are there enough pins on the dressing-table, and hangers in the closet, cigarettes and matches on the table? How about hairpins? How about a comfortable chair? How about a reading light by the bed? How about bath salts and aspirin and even bromo-seltzer? How about everything?

Quite seriously, such a program could not but utterly change the nature of the national, or international, guest-room. When one thinks of the difference it would make in one's away-from-home life, it seems like one long dream of bliss going on forever, like Mr. Tennyson's brook.

So much for mere animal comfort. It must be admitted that, in general, guest-rooms are very well decorated, but *en passant* one would suggest that it is well to have a gay colour scheme for a guest-room. The occupants, after all, will not have time to weary of it, and the cheerful mental attitude induced by amusing wall treatments, good pictures, instead of wedding presents that have come to roost in the guest-room, bright rugs, and a charming *chaise longue,* should be appreciated by every hostess.

This effort towards guest-room reform may be aided by holding up, like a star with hitching facilities, the shining example of a certain guest-room of our acquaintance. Old Chinese wall-paper in dull green, lemon-yellow, and lacquer-red made a background for a few exquisite pieces of satinwood furniture—a commode, a bedside table, and a bureau, the drawers of which were lined with charming, faintly fragrant pads. The dressing-table was covered with pale yellow satin, and there were yellow satin curtains. On the dressing-table were two crystal lamps, which threw light in precisely the right angle on the mirror. Besides three small Sheraton straight chairs, there was a *chaise longue* with a number of small pillows, and a deep comfortable chair. The Heppelwhite bed was equipped with modern springy springs, and a thick, warm comfortable lay at the foot. On the painted wood desk were house paper, telegraph forms, stamps, pens, pencils, time-tables, and even a road map. It was an institution in this house to have a pad on the desk in each guest-room on which the guest might write his needs. These pads were collected an hour or so after the arrival of the guests and attended to by the housekeeper.

Adjoining the bedroom was a yellow-and-green bathroom with marbleized yellow paper walls and green tiles. The bath curtain was of green rubberized silk, and all the towels and wash-cloths bore large yellow monograms. But these optic joys were not all. An extra razor strap, a specially placed shaving mirror, an extra tooth-brush, bath salts and dusting powder, hand lotion, listerine, aromatic spirits of ammonia, aspirin and bromo-seltzer were all supplied.

Each night, when the weary guest returned to his room, he would find on his bedside table, besides cigarettes and matches, a plate of biscuits, a small bowl of fruit, a pitcher of water, a thermos bottle of milk or bottle of a more cheering cup, according to his own expressed desire. Within convenient reach of the pillow were two best-sellers, a collection of short stories, and four new detective stories. The light was perfectly adjusted for reading.

We are told by our pessimistic friends that everything in life has its outs. No doubt, this is a true and weighty reflection, but it must be confessed that, after three perfect nights in our pet guest-room, one could not but have doubts. Like Pangloss, one feels that "all is for the best in this best of all possible guest-rooms."

SERVICE

IN THE Ford Motor Company we emphasize service equally with sales ϒ It has always been our belief that a sale does not complete the transaction between us and the buyer, but establishes a new obligation on us to see that his car gives him service ϒ We are as much interested in your economical operation of the car as you are in our economical manufacture of it ϒ This is only good business on our part ϒ If our car gives service, sales will take care of themselves ϒ For that reason we have installed a system of controlled service to take care of all Ford car needs in an economical and approved manner ϒ We wish all users of Ford cars to know what they are entitled to in this respect, so that they may readily avail themselves of this service.

FROM the very earliest beginning, SERVICE has been the cornerstone of the Ford business.

Far back in 1908, when the first Model T Fords were made, there were few people who understood the operation of an automobile and fewer places to which the purchaser might turn for help when repairs were needed.

Frequently in those days, Mr. Ford would deliver the car personally to the new owner and see to it that some arrangements were made to keep it in good running order.

Usually he would find the best mechanic and explain the construction of the car to him. Sometimes, when no such mechanic was available, the town blacksmith would be pressed into service.

Then, as the business grew, capable men were appointed, in a widening circle of towns, to devote their entire time to the care of Ford cars. These men, wherever located, worked under close factory supervision and according to certain set standards.

For just as the Ford Motor Company was the pioneer in the making of "a strong, simple, satisfactory automobile at a low price," so it was also the pioneer in establishing complete and satisfactory service facilities.

For the first time in the automobile business it became possible for the purchaser of a car to buy parts quickly and readily and to have repairs made at a reasonable cost. Where formerly it had been the accepted practice to charge the highest possible prices for these repairs, a new policy was instituted for the protection of the owner. The unusual character of Ford Service was soon recognized as one of the outstanding features of the car.

Today there are more than 8000 Ford dealers in the United States alone, with thousands of others located throughout the world. Their mechanics have been trained in special schools conducted by the Ford Motor Company and they have been equipped with all the latest service machinery. The well-ordered cleanliness of the shops and salesrooms and the uniform courtesy of all dealer employees are particularly appreciated by the woman motorist.

Wherever you live, or wherever you go, you will find the Ford dealer prompt and businesslike in his work, fair in his charges, and sincerely eager to do a good and thorough job at all times.

His constant effort is to relieve you of every detail in the care of your car and to help you get thousands upon thousands of miles of satisfactory, enjoyable motoring at a very low cost per mile.

That is the purpose for which the Ford car was designed and built. That is the true meaning of *Ford Service.*

FORD MOTOR COMPANY
Detroit, Michigan

TODAY— EVERY WOMAN MUST BE AN INDIVIDUAL
AND THIS IS THE SUPREME POWDER OF INDIVIDUALITY



LES POUDRES COTY

The season's vogue is individuality carried to perfection. COTY Face Powders, *in ten "personal" shades make every woman supremely distinctive in her own type. Then, the flawless texture, the luxurious fragrance further accent the feminine loveliness which is the order of the day.*

IN ALL COTY ODEURS
Popular Size – $1.00
Double Size – $1.50

FOR THE IVORY PALE
BLANC
RACHEL NO. 1
RACHEL NO. 2
FOR THE FLOWER TYPES
NATUREL
ROSE NO. 1
ROSE NO. 2
FOR OLIVE-TONED
OCRE
OCRE-ROSE
COTYTAN
FOR EVENING
MAUVE

COTY *714 Fifth Avenue, New York.*
PLACE VENDOME — PARIS

L U X U R I O U S T R A N S P O R T A T I O N



In her imperial sleigh, gliding smoothly over the powdered snow, Catherine the Great traveled in the regal luxury befitting the Empress of All the Russias

IN thirty years devoted to building fine cars exclusively, Packard has learned much about motor car luxury. And the sum total of this long and rich experience is embodied in today's Packard Eight De Luxe—the most luxurious and the most perfectly appointed car Packard has ever produced.

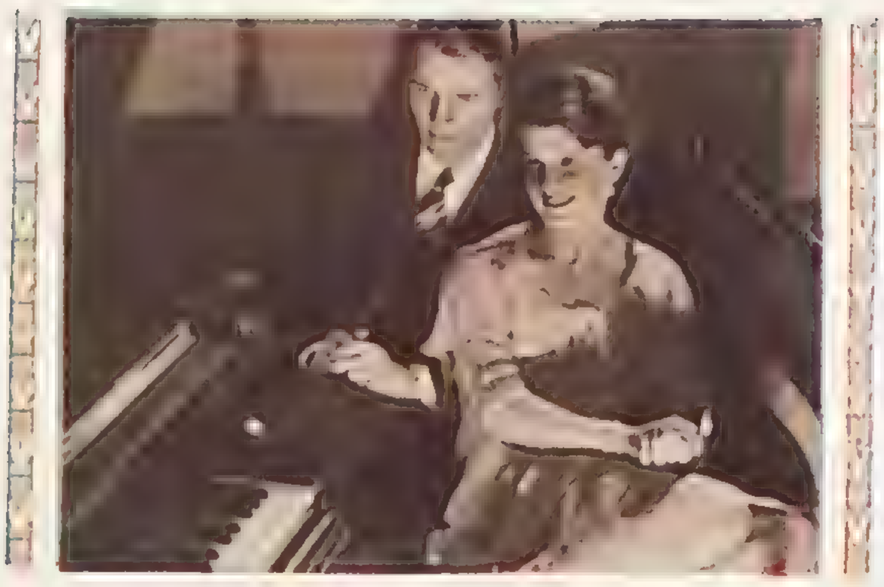
The Packard Eight De Luxe is designed and built for that select clientele which knows and appreciates the finest things which life affords. Only a few—less than ten a day—are built in what is virtually a factory within a factory. There, Packard's expert craftsmen labor to produce the finest car in the world—regardless of unit cost. With colors, fittings and fabrics the personal choice of the owner, the finishing of each De Luxe model Packard is an individual task in which the finest custom traditions prevail.

The Eight De Luxe is Packard's masterpiece. Nothing is left undone to enhance its well-earned reputation for providing the finest and most luxurious personal transportation money can buy. No wonder that this car, established abroad as *the* great American automobile, is found, almost without exception, among the vehicles owned by royalty and the great and powerful of every nation and clime.

PACKARD

ASK THE MAN WHO OWNS ONE





THE NEW AMPICO

hailed as the world's finest musical instrument .. lives in the world's finest pianos!

..an achievement of the American Piano Company

THROUGHOUT the country, thousands of musicians, professional pianists, teachers and music lovers have listened to the new Ampico and have hailed it as the supreme musical instrument of all time—unrivaled in its artistry—unrivaled in the deep and satisfying pleasure it affords to its hearers.

Between any ordinary reproducing piano and the new Ampico, there is as much difference as between the fumbling performance of a first year piano student and the flawless technique of a Rachmaninoff.

No other musical instrument in the world can bring you such music or such enjoyment, or can so exactly re-create the playing of the greatest pianists of our day as can the new Ampico.

Without the necessity of changing a roll, the new Ampico plays selection after selection, thus providing nearly half an hour's continuous musical entertainment—either short pieces interestingly grouped or longer works in their original completeness.

The new Ampico is offered in 25 different models. Its library of master recordings numbers more than 2500. And not only is it in a class by itself as a means of creating fine piano music but each of the pianos in which it is available definitely outranks other makes of similar price.

* * *

This marked superiority, found in every instrument of the American Piano Company, is the inevitable outcome, first, of 273 years of combined piano-making experience; second, of unrivaled resources which permit the use of finer materials than could otherwise be employed; third, of leadership reputation which attracts the most skilled craftsmen.



Wouldn't your living room be made richer by the presence of this handsome Mason & Hamlin Florentine Grand? Its luxurious grace and beauty are typical of all Ampico models.

Here is the roll of honor:

MASON & HAMLIN—recognized as the supreme piano—the finest (and incidentally the costliest) piano in the world—each instrument ten months in the making.

KNABE—its tone so colorful and sympathetic that Knabe was chosen official piano of that ultra-discriminating group of musical connoisseurs — the Metropolitan Opera Company.

CHICKERING—America's oldest piano—its history interwoven with the history of music in this country.

J. & C. FISCHER—so outstanding in its class that each year European demand sends many overseas to France, England, Germany, Italy.

MARSHALL & WENDELL — specializing in period styles, and particularly in pianos for the small room.

HAINES BROS.—a piano so distinguished that over 150 conservatories have selected it as their official instrument.

The new Ampico can be had in any of the above makes. With the Ampico, the prices of these magnificent instruments range from $750 up. Without the Ampico, $375 up. Convenient terms will be arranged by your dealer, with a liberal allowance for your old piano, no matter what its make.

For complete Ampico catalogue, write to the American Piano Company, 584 Fifth Avenue, New York City, New York.

MASON & HAMLIN · KNABE · CHICKERING

J. & C. FISCHER · MARSHALL & WENDELL · HAINES BROS · THE AMPICO



POSED BY NAOMI JOHNSON

DOBBS - Fifth Avenue - New York

NEW YORK'S LEADING HATTERS

The tiny brim-hat has returned and the Dobbs ARCADIA *with its fascinating and appealing brim finds instant favor with the young women who sponsor the smart newer-mode. Varying weights of felt in all headsizes and a wealth of colorings!*

Exclusive Representatives for Dobbs Hats *in most of the Principal Cities*



SEEN IN THE SHOPS

(Continued from page 80)

She has recently returned with a smart little collection for Southern wear. Wanamaker has always offered bargains of this sort and are outdoing themselves this year. Outstanding examples are the hand-made linen dresses, one- or two-piece, in all colours, with contrasting pipings. There are, also, some smart crêpe de Chine dresses, all falling in the group priced at about $35.

COPIES OF FRENCH MODELS

McCreery offers excellent copies of Patou and Maggy Rouff sports clothes of crêpe de Chine—a little cape-shouldered sleeveless dress in fresh green, for instance, and a charming one-piece dress of yellow crêpe de Chine with a jacket to match, the jacket scarfed and the dress belted in a brown-and-white print—for less than $40.

No matter what the traveller or the stay-at-home has in her evening wardrobe and no matter whether that wardrobe is limited in price or not, it is always a joy to have, either as an extra dress or a pièce de résistance, a good, inexpensive copy of a French model. At Stern's, you will find at least one of your favourite French evening dresses at a price ranging from about $50 to $70. Patou and Chanel are well represented in chiffon and crêpe roma.

In addition to the clever day and evening dresses to be found at Stern's, there are very smart hats ranging from $7.50 to $19.50, which are excellent copies of French models. An attractive pyjama suit, copied from a very smart Mary Nowitzky, is another discovery at this shop, which deserves more than a passing glance from the shopper.

Women are always looking for an extra blouse, an extra skirt, an extra sweater—or all three to wear together. If you want to economize, a trip to Wanamaker will bring to light excellent soft tweed skirts for $12 or less, thin cashmere sweaters with a V or a crew neck for less than $10, and amusing blouses in crêpe de Chine or satin for less than $15. It means dashing from one department to another, but it's worth it, particularly if a trip to Aiken is in sight. There is no reason, these days, for staying at home because you think you can't afford the right clothes.

ACCESSORIES WITHOUT GREAT COST

In the realm of accessories, too, there is a golden opportunity to practice economy. Macy's has a fine collection of reproductions of the latest Molyneux chiffon handkerchiefs costing less than $4. They are the smartest of their kind, and they are offered in all colours—plaids being the most effective. Paste and dressmaker jewellery of all descriptions may be found at Macy's, too, at just the prices you want to pay for something worn for a short time.

Wanamaker will surprise you with its wide array of inexpensive, well-modelled evening slippers. Ten or twelve dollars will see you through this and make it possible for you to have, if you like, a pair of slippers to match each of your evening gowns. This is certainly a wise place to economize, because, if your slippers are much danced in, they don't stay fresh any too long, no matter what you pay for them. The evening slippers may be had of velvet, crêpe de Chine, satin, or brocade and are opera and one-strap models. There are also many excellent daytime shoes, particularly those of suède, many of which cost less than ten dollars.

Ten dollars, or less, also, will buy you a charming bag—either for day or evening wear—at McCreery's or Wanamaker's. At McCreery's, there are several smart slipper and bag ensembles for evening wear, some of brocade, which is a smart economy in more ways than one, since brocades are more liable to look well with several different dresses. One particularly smart pair of black crêpe slippers with gold trimming and a simple bag to match is well worth consideration.

You can't, of course, have the perfectly seamed French stocking of the sheerest quality for $2, but you can find, in most of the shops, a smart second best in all the newest colours. If you take your best French ones and search for a colour and texture as near them as possible you'll find that your stocking bill will be cut to approximately two-thirds its former size.

ABOUT FRENCH LINGERIE

If you are seeking French lingerie, at as near Paris prices as you can get, you will find the Tribout shop at Wanamaker's a perfect mecca where excellent materials and good real lace are offered at as low a price as you could possibly expect. Macy's, too, are continually importing lingerie from Paris and have many models to show. Here, you will find an adorable bed-jacket of pink satin with real lace and an amusing new sleeve, for a real Paris price.

So, if you take your budget in one hand and give up a few mornings—the earliest part possible—to seeking these departments, you will find countless ways to expand your wardrobe or to create a new one and to come out of it all with a fine balance to the good—perhaps with some money left in the bank and certainly with many charming, satisfying things that can be classed as real bargains in chic.

TO OUR CONTRIBUTORS

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"... BUT THE CLEAR BEAUTY OF THE ENGLISH OUTSHINES THEM ALL"

"All the lovely women of the world seem to be gathered here on the Lido ... languorous, dark Castilian beauties, and Viennese, with their vivacious charm ... American women, superbly poised and sure. But I know you would agree that the clear beauty of the English outshines them all.... Complexions as fair as a May morning, as radiant as this southern sun."

—From the letters of an Englishman abroad.

This Soap, This Cream, This Powder Preserve that Radiant English Beauty

PERHAPS you have envied the clear, fresh beauty of the English woman's flawless skin. Perhaps you have wondered that she could preserve this radiance long past her early youth.

But she has no complexion secrets. She uses one soap—Yardley's English Lavender, mild and fragrant as the English morning. One cream—Yardley's English Complexion Cream, to cleanse and nourish and protect. And one powder, Yardley's again, so finely blended that it only heightens the natural glow of her coloring.

These three Yardley products make up her beauty treatment. Yardley's soap is for her bath and for the initial cleansing of her face. English Complexion Cream completes the cleansing, sinking deep into the pores to loosen every defiant particle of dust. This versatile cream is also her nourishing cream at night and her powder foundation in the morning. Most remarkable of all, it can be washed away in clear, cold water! The slight invisible film it leaves becomes the perfect base for Yardley's English Lavender Powder, a lovely, caressing powder, made in four subtle tints, to blend with every skin.

Since 1770, Yardley toiletries have contributed to the loveliness of English gentlewomen. And today they are waiting *for you* in your own closest store. Yardley & Co., Ltd., 8 New Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York City. Also Toronto and Paris.



BY APPOINTMENT
TO H. R. H.

THE PRINCE OF WALES



Yardley's English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. In an exquisitely designed jar, $1.50.



Yardley's English Lavender Face Powder in four skilfully blended shades to accentuate the charm of your own coloring. The price is $1.



Yardley's English Lavender Soap for bath and complexion. Bland, cooling, cleansing, refreshing. Box of 3 cakes, $1, or 35c a cake. Guest size, 20c a cake. Bath size, 50c a cake.

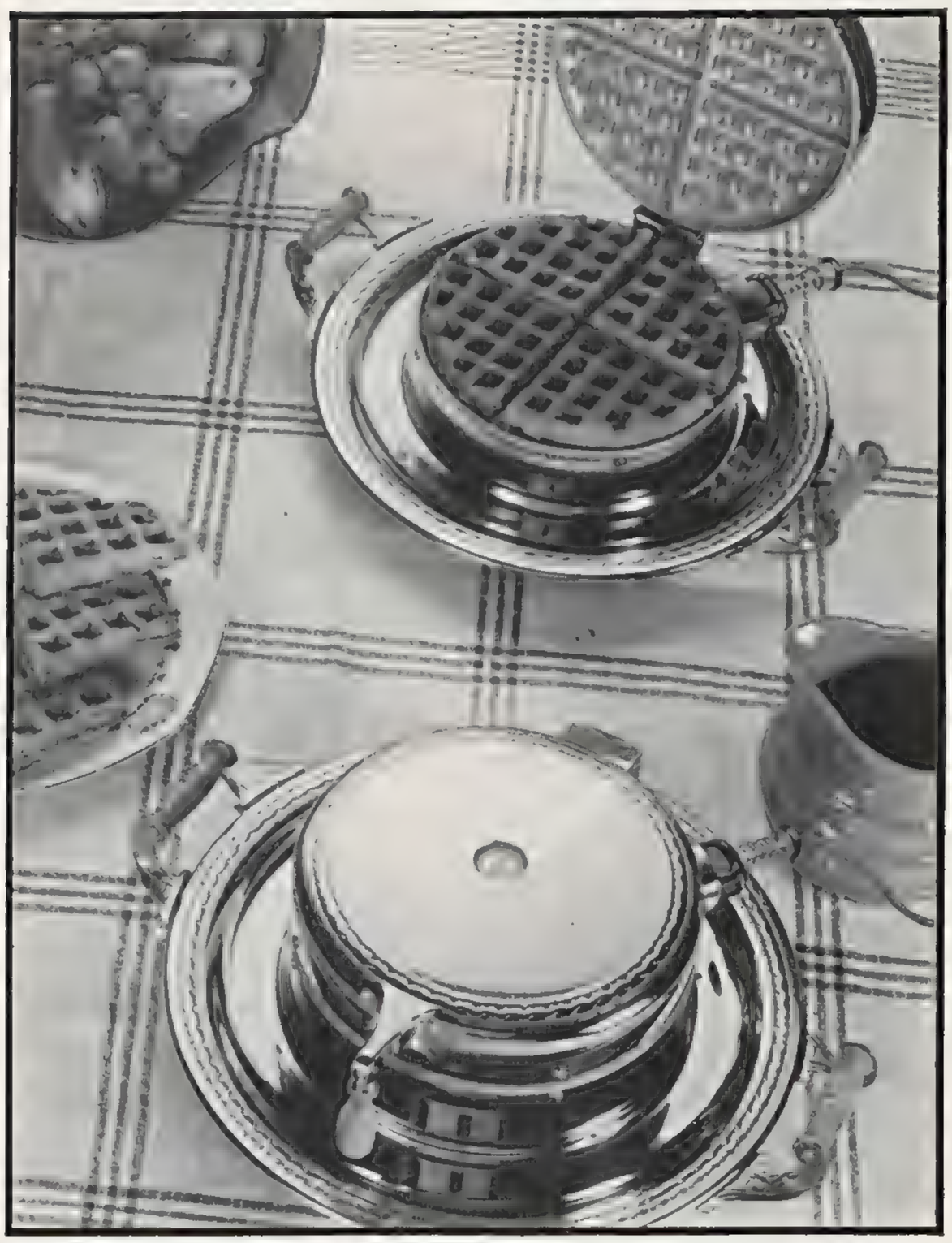


Yardley's English Lavender

"The Lovable Fragrance"

SOUTHERN WAFFLES—AND THE NORTHERN BRILLIANCE OF ARANIUM

Reg. U. S. Pat. Off.



Manning-Bowman's etched tray waffle iron, shown open and shut. Aranium with genuine Catalin trimmings of jade, agate, or onyx. K1621, $20. *Similar but in nickel,* $15. *Notice the heat indicator in the top of the closed iron.*

WHEN even your stiffest supper-party warms and thaws under the hospitality of waffles—be thankful that your waffle irons shine like white gold, though you haven't polished them and perhaps never will. They are Aranium, and the Aranium lustre stays enlivened.

And be grateful that the Aranium irons make you seem an experienced waffle-maker, for when the indicator says "Bake," you pour in the batter.

Your whole coffee set, and your waffle tray and candlesticks, can be of this same enchanting Aranium lustre; and be trimmed (like the Aranium waffle irons) with jade, agate, or onyx Catalin, that resembles huge pieces of the kind of gems used in rings.

If the waffle irons shown here are not in a nearby electric, house-furnishing, or department store, send check to Manning, Bowman & Company, Meriden, Conn.

MANNING-BOWMAN

TABLE APPOINTMENTS IN ARANIUM

(A superior chromium finish with an extravagant lustre)

SEEN ON THE STAGE

(Continued from page 61)

young idler who is induced to abandon selling Liberty Bonds and to serve his country in a higher capacity; he enlists as a doughboy and goes overseas. All but two of the fifteen episodes are in France. They range from a guard-room just behind the lines to the grand parade of the Allied Forces beneath the Arc de Triomphe. We are permitted to see Jimmy Canfield (Donahue) boarding a troop-ship, to witness his first meeting with The Girl at a provincial inn, to share his sufferings—and to roar at them—when he languishes as a prisoner near No Man's Land, to watch him escape, and thence to Paris where he dances at a gay Montmartre café. He then returns to the fighting zone, captures three Germans who cling to him, determined not to be released, marches down the Champs-Elysées with the victorious armies. Finally, his breast covered with decorations and The Girl on his arm, he appears at the brilliant Victory Ball. Much of "Sons O' Guns" is impressive, nearly every moment of it is uproariously comic.

The music, although varied, pleasing, and sometimes stirring, can not be called distinguished. The song most likely to be adopted by the radio, the dance orchestras, the phonographs, and volunteer vocalists is sentimental—"C'est Vous Que J'aime," although "Sentimental Melody" and "Why" will not be altogether neglected.

Lily Damita of the films plays charmingly the peasant lass who becomes the fiancée of the hero. Both her dancing and her singing are commonplace, but her winning way compensates. Mary Horan dances capably but lacks "appeal." William Frawley supplies his own delightful brand of merriment. And Jack Donahue is what he always is—the best in his line. A de luxe group of Albertina Rasch girls dance magnificently, a lovely and exceptionally well-trained chorus adds much to a rare, exhilarating evening, as do Joseph Urban's settings and the costumes designed by Charles Le Maire.

"Sons O' Guns" instantly became one of the prime favourites of Broadway and will continue to be for a long time.

"HEADS UP"

So will "Heads Up!," the new Aarons and Freedley musical. Its success will not be so sensational as that of "Sons O' Guns," but by and large as great. It will not be talked about as much, its quips are not so "catchy;" the gossip and the news columns of the daily papers will find less to say about it. But, night after night, large numbers of people will drive to the Alvin Theatre and, shortly after eleven, will drive away again, smiling, pleased, grateful, sorry the show did not last longer. For "Heads Up!," while not original or startling in any way, is diverting, smart, clever, melodious buoyant. Furthermore, there is not a dull moment in it. And, more remarkable still, it has tone, is always in good taste.

It is aided immensely by an unusually talented group of actors. Betty Starbuck, a serious contender for the honour of being considered the champion hoyden of the light musical stage, brings all her zest and vigour to the rôle of Betty Boyd. Victor Moore is given the opportunity to exhibit his delightful drolleries, and he takes full advantage of it. Ray Bolger proves himself again a most skilful dancer and an ingenious comedian; he has something of the blank-faced quality that distinguishes Charles Butterworth. Also, the cast includes the gracious Barbara Newberry, Robert Gleckler, who now specializes in villainy, Jack Whiting, a pleasant, accomplished juvenile, and a dozen minor players equally well suited to the rôles assigned them.

For several seasons, a line on any program, "Music by Richard Rodgers, lyrics by Lorenz Hart," has been enough to arouse eager expectations. Rodgers and Hart are not Gilbert and Sullivan by any means, but they are by far the best we have. Their work for "Heads Up!" maintains their high standard. Two of the numbers—"Why Do You Suppose" and "It Must Be Heaven"—rival, if indeed they do not excel, the collaborators' most successful achievements, and the other ten are only a step behind.

Donald Oenslager's settings reveal a fine, fresh talent. The costumes by Kiviette add much to a divertissement, which deserves all the acclaim that will be accorded it.

"FIFTY MILLION FRENCHMEN"

The producer of "Fifty Million Frenchmen" describes it accurately as "A Musical Comedy Tour of Paris." Herbert Fields's book covers most of the distance from the Ritz bar to Les Halles. And Cole Porter's lyrics and music touch both the Jazz Age, which is rapidly disappearing, and the Sentimental Period, which is upon us. Porter, by the way, was one of the Americans who served in the French Army during the War, a fact that probably accounts for the faithful atmosphere of "Fifty Million Frenchmen." A line in one of his lyrics could scarcely have been written by one who had not savoured the true life of the gay capital. "You may know Paris, but you don't know Paree" and the spoofing of the American tourist—which forms the burden of the libretto—is all done from the Parisian point of view.

The show lacks continuity. Frequently, one has the feeling that he is witnessing a succession of clever vaudeville acts. That may be due to the manner in which William Gaxton plays the leading part and to the loud, raucous way the whole thing is projected. Genevieve Tobin, featured with Gaxton, gives nothing but prettiness to the show. Although the producer has not seen fit to put Helen Broderick's name in lights, she is the real star. As the middle-aged woman who crosses the Atlantic determined to be insulted in Paris, her delicious dry humour has full play, and audiences are quick to respond to it. Evelyn Hoey also wins approval for her excellent jazzing; her song, "Find Me a Primitive Man," is certain to be considered by many the event of the evening.

The scenery, designed by Norman Bel-Geddes, has a fancifulness and a brightness not often found in that fine artist's work.

"THE GAME OF LOVE AND DEATH"

The Theatre Guild's second production of the season is as unfortunate as its first was. "The Game of Love and Death"—one of a "polytych," twelve plays that together will form a complete epic of the French Revolution—the work of Romain Rolland it could not fail to have beauty and quality. Whatever the famous liberal, the daring pacifist, the author of "Jean Christophe,"—whatever he sets his hand to must perforce be of high literary value. But it is not drama.

That period, (Continued on page 106)

In dieting for the slim figure, be sure your diet is well balanced with a regular supply of roughage

The most envied Women today



LAURA LA PLANTE
Universal Star

YOU KNOW THEM—the women who wear fashion's latest clothes with such stunning effects. To be sure they are slim, but you would never think of calling them thin. "Rounded slimness" seems to describe them perfectly.

Some women are naturally willowy and graceful. But for every one within this charmed circle there are hundreds—yes, thousands—who are dieting . . . almost starving themselves to achieve the figure they'd give the world to have.

* * *

Some succeed. But unfortunately too many pay the penalty of too strenuous diets. Weight may be lost but years of age are often added to the face. The skin becomes sallow. The eyes tired. There is a lack of stamina. And if the one dieting told the truth *she would say she is often* dizzy . . . often suffering from a dull headache.

What can be the matter? You may be surprised when we tell you. The diet that produces such unhappy results frequently lacks roughage. And no matter how light a diet may be, the symptoms and evils of irregular elimination are inevitable if roughage is not included in each menu.

By including Kellogg's ALL-BRAN in a reducing diet, you keep fit as you take off weight.

ALL-BRAN does not add fat to the body. Its calory content is low. But its abundant bulk sweeps the intestines clean of poisonous wastes. It relieves and prevents internal congestion safely. It helps supply your body with minerals and vitamins as well as with roughage.

You will like the appetizing, nut-sweet flavor of ALL-BRAN. Eat it in clear soups. On salads. Soaked in orange, prune or fruit juice. As a cereal with milk or cream. Just eat two tablespoons daily—in chronic cases with every meal.

How much better to eat and enjoy ALL-BRAN and relieve congested condition than to depend upon pills for the same result. Kellogg's ALL-BRAN is an important and vital addition to any reducing diet. Made by Kellogg in Battle Creek.



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"Keep Healthy While You Are Dieting to Reduce"

It contains helpful and sane counsel. Women who admire beauty and fitness and who want to keep figures slim and fashionable will find the suggested menus and table of foods for dieting invaluable. It is free upon request.

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Please send me a free copy of your booklet "Keep Healthy While You Are Dieting to Reduce."

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Exclusive sales-franchises—one in each city—now being granted.

WHAT THEY READ

(Continued from page 65)

on him and how he goes to work on America. Nobody needs to be told whether he's going to like Edith Wharton. This, then, is just a For Sale sign.

The last year in New York journalism has been made tolerable by the emergence of William Bolitho's short essays in *"The New York World."* Maybe he's only a journalist, but he's the best I've ever read, and he makes it hard by continually forcing the suspicion that he may be a great deal more than a journalist. His forte is to dish out the inside dope on ideas, people, and events; he corresponds in the world of ideas to the old-fashioned detectives of fiction. He knows at once what the cigar ashes mean. He has the most plausible and exciting clues at his finger-tips. Naturally, he deals in highly questionable generalities and too frequently, perhaps, in superlatives. He can not resist a superlative. But he is intensely readable, exciting, original, and delightful. His "TWELVE AGAINST THE GODS" (*Simon and Schuster*) is a collection of studies of great adventurers: such as Alexander, Cleopatra, Lola Montez, Casanova, Cagliostro and Seraphina, Woodrow Wilson and so on. What Bolitho contributes in each case is the romance of the idea. He conceives of all of them as being motivated, doubtless quite improperly, but he gives you your money's worth. It is absolutely essential to have an opinion about Bolitho, and this is an easy and pleasant way to get yours, if you haven't one already.

We insert here several books we haven't read, but which are, we have on the most reliable authority, of the very first importance. "THREE ESSAYS" by Thomas Mann (*Alfred A. Knopf*) is said to rank among the finest critical writing that this man, one of the most distinguished minds in the world to-day, has yet achieved. "THE MAURIZIUS CASE" by Jacob Wassermann (*Horace Liveright*), presumably hot for idlers, is knocking them over all around us. "BITTER WATERS" by Heinrich Hauser (*Horace Liveright*) has been labelled by Liam O'Flaherty, who isn't loose with language, as a work of genius. (Note to the publishers of the above three books: Is this a boycott?)

THE BOYS WHOOPING IT UP

The whole sex situation in America will be affected by a book that is funny and graceful on a subject that ordinarily gets sultry soon or late: E. B. White's and James Thurber's "IS SEX NECESSARY? or, Why You Feel the Way You Do" (*Harper and Brothers*). The authors' message is that sex is pretty much an unmitigated nuisance, and they fail to be very much impressed by it. In the course of not being impressed, but of giving it their most studious and terrible attention, they manage to be consistently amusing and occasionally hilariously funny. The book is illustrated with Thurber's Unconscious Drawings. The scene in which the husband finds that his bride has been told by her "mumsy" (the authors warn against women who call their mothers "mumsy") that children come by introducing two bluebirds into a room banked with lilies-of-the-valley is one of the greatest, the most delicate, the saddest, and the funniest in literature. He tries to tell her, falls back on French, his vocabulary runs thin, he proceeds using the Quaker "thee" and "thou" to give the delicate touch, and finally blows up. "'To hell with it!' cried her husband. 'In all thy life hast never been around, for Pete's sake?'" Every so often, the book works up to a laugh that will rattle the windows. Some of the best of these derive from the authors' ability to realize ten seconds before you do that they're talking balderdash. You never catch these boys out. And, what is more, their book will actually give you a new and rarefied outlook on the subject.

Two other coming young men have books out. William Faulkner, who has been fermenting for some years towards a really important explosion, has done it in "THE SOUND AND THE FURY" (*Jonathan Cape and Harrison Smith, Inc.*). It is in four parts, of which the first is written as though by an idiot. It is quite incomprehensible, unless you defy the author and read the last part first, this presenting a factual account of the events of the important day. The book is beautifully and powerfully written, in one strong integrated sweep of emotion. It is not likely to be a popular book, but it is a great one. Oliver La Farge's first novel, "LAUGHING BOY" (*Houghton, Mifflin Company*), is a simple and muscular pastoral of the Navajo Indians, told from the obverse of the white man's point of view. The style is clipped and severe, eschewing any overstatement, giving the effect of the curt sincerity of an almost wordless people.

SOME AGING MASTERS

Thomas Beer does brilliantly on an easy assignment in "HANNA" (*Alfred A. Knopf*), an account and re-evaluation of the great politician and his setting. Beer is always intelligent, pointed, and emphatic, and he has a swell story to tell here. Furthermore, he has something to say to people that they don't know and should know, and that always pleases him. He is at his very good best in this instance. An older favourite, James Branch Cabell, produces in "THE WAY OF ECBEN" (*Robert M. McBride and Company*) an admirable confection in his usual mould and what purports, in an Epilogue, to be his farewell bow. The latter is in some way pathetic and in another way unnecessary. The story itself is in a known pattern, but it is a very special and delightful one, though no longer capable of offering anything new. Mr. Cabell has simply always been writing the same book, but it is a very long book, and it needs no apology. Now Mr. Cabell is saying that he has nothing more to say, and he wishes to make a graceful retreat, and nobody wants him any more. However, his last book, the story of Ecben's renunciation of his kingdom and his quest for his lady and the last state of that man, is a very fine and meaningful decoration. Another old favourite has not done so well. Theodore Dreiser's "A GALLERY OF WOMEN" (*Horace Liveright*) is an uncalled-for and patronizing rehearsal of the women whom Dreiser has known and remembers throughout his life. It is written as heavily and illiterately and angularly as ever, and it has the added virtue of being in slightly sour taste. None of the ladies was, apparently, very much of a catch, and the fact seems to us nothing to boast of.

GEORGE BELLOWS

A word here for "THE PAINTINGS OF GEORGE BELLOWS" (*Alfred A. Knopf*) a beautiful and important collection, including everything of importance in oil that Bellows did, in black-and-white reproduction with a frontispiece in colour, landscapes, portraits, fight scenes, and the rest.

And so we reserve for the last another of our special enthusiasms, but one which we are reluctant to recommend unqualifiedly (Continued on page 104)

Can any cosmetic be worth $25 a jar?



These six letters echo the opinion of Amor Skin users throughout the world

"The lines around my eyes are nearly gone. My skin is getting beautifully clear and white. Everyone speaks of the change.
V. M. S., Fitchburg, Mass.

I wish you could see the improvement Amor Skin has made in my skin. My complexion is becoming so soft and *smooth!* All my friends remark about my becoming *younger*, instead of older, looking.
A. M., Reading, Pa.

I have used Amor Skin with *wonderful* results. I cannot say too much in its praise.
M. M. B., Walter Reed Hospital, Washington, D. C.

I have just finished my third jar of Amor Skin. So *many* of my friends speak of the amazing improvement in my face and neck. H. G. T., New York

I am so pleased with its beneficial effects on my skin that I cannot chance being without it while I'm in Europe. Where can I buy Amor Skin in France? K. N. G., Birmingham, Ala.

Amor Skin has worked wonders for me. People say to me, 'What *are* you doing to make your skin so beautifully youthful?'
E. W., Nashville, Tenn."

If you are inclined to doubt that any cosmetic can actually be worth $25 the jar, we suggest that you read the above excerpts from six letters chosen from among hundreds received.

Mind you, we do not promise that what Amor Skin has done for these women it will do also for you.

We only know that these letters echo the opinion of Amor Skin users throughout the civilized world.

For the little golden lamp is a symbol of youth renewed, whether you find it in a Park Avenue apartment, a Parisian boudoir, or on the teakwood dressing table of a haughty Manchu lady.

Cosmetically, Amor Skin has been investigated and approved by dermatologists of world-wide reputation.

Its active agent is the hormone-bearing substance from the skin glands of turtles.

When used according to directions, this hormone ointment penetrates the skin, revitalizes hormone-starved subcutaneous cells and erases wrinkles, crow's-feet and other marks of time.

If you expect to buy an overnight miracle for $25, do not buy Amor Skin, because you are doomed to disappointment.

If, on the other hand, you are willing to apply it scientifically for three months as directed (you should be able to detect real benefit in thirty days), we can only say that the experience of most women leads us to encourage you to make the investment.

AMOR SKIN NO. 1 *single strength*.....$16.50
AMOR SKIN NO. 2 *double strength* (for obstinate cases) $25

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"olympia" a sports outfit, dress and matching jacket, of heavy ribbed silk, in casanova blue, mint green, cream white, or copper red.

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550 seventh avenue, new york

VOGUE PREDICTS

(Continued from page 46)

but they show a preference for the coat itself rather than the dress.

Furs are a chic detail.

One-piece dresses will be a good alternative for dressmakers suits, especially coat-dresses of various types.

Cardigans will yield gradually to semifitted jackets.

Capes still have a career ahead of them—either detachable or integral.

Shoulder interest and width will complete the bodice interest.

There will be a feeling for shorter sleeves in the day, and suggestions of slight sleeves will be worn occasionally for informal evenings. Sleeves will receive attention in cut and detail.

Flounces and circular cut have still a course to run.

Soft dressmaking details are important—shirring, flouncing, gathers, tucking, darts, scallops, pleatings, edges—rounded, notched, and fringed—, buttons, belts, girdles, yokes.

Lingerie accents, including lingerie flowers, will continue to be chic.

There will be one-sided effects through draping and detail.

Some belts will divide and take up their position at two and three different points. This will accustom the eye to changing proportions.

Combined colours and combined fabrics are going to be good this year.

Though smart women will undoubtedly cling to the classical plain crêpes, these will be rivalled by the exotic silks and by the façonné or printed-and-façonné crêpes. Patterned muffler silks will be used, and some of the newest silks for day will be woven or printed to imitate woollens.

Plain woollens, of course, are still with us, but plain jersey will look bare. The newest jerseys will have men's tiny tie patterns, while the porous jersey-tweeds, and tweeds, of course, will be everywhere. Men's suitings will be seen in various forms.

First among fabrics for day are classical plain crêpes; exotic silks, such as shantung, tussur, façonné crêpes, printed crêpes, façonné and printed crêpes; crêpe satin; twills; muffler silks; finely patterned jerseys; lightweight woollens; crêpe-tweeds and jersey-tweeds; wool-and-silk mixtures.

Evening will see heavier crêpes of unusually rich texture; chiffons: plain, printed, and lamé; satin crêpes; supple failles and moires; façonné moires and faille; lace and heavier, larger meshed tulle.

Colours for day will be blues, light and dark; black; grenat; pale greens and beige; soft greys; putty-white. The combinations will be black-and-white; brown-and-white; navy-and-white; brown-and-beige; brown-and-pink; black-and-pink.

For evening, the chic world will wear black; white; pastels; deep blue; deep and bright reds. Printed chiffon with pastel colours on white grounds.

WHAT THEY READ

(Continued from page 102)

even to this refined, hand-picked public.

Let it be understood that there is nothing of proselytizing in what shall be said hereinafter of Rebecca West's "HARRIET HUME: A LONDON PHANTASY" (*Doubleday, Doran and Company, Inc.*). It is not at all guaranteed reading. I think that it depends even more than other novels on the cooperation of the reader, but, given that, it is able to bestow rewards so strange and of such an especial quality as one had scarcely hoped to get from literature. Comparison is more profitable in this instance than in most, and Virginia Woolf is the butt. The issue of style is controversial between them, but there can be little doubt, with "HARRIET HUME," that Miss West is twice the person the other is. It is a perfectly done and perfectly finished book, but the point may be made that after three enormous hours out of which anything seems possible and imminent, the ending is in some degree a surrender. It seems to me that the first definition of a great book by a woman is that one should in the course of reading it have fallen in love with the author. Peculiarly enough—and perhaps a fault can be made of this—, one is enchanted even more by the author than by the heroine. The hero is a scoundrel, but one is unwilling to deny him his happiness. The book is beyond jealousy. Naturally, in this mind, we take issue, not only with those reviewers who have ventured to criticize this book, but with all those who have omitted to make fools of themselves over it. The fit will pass. But her great virtues are her vigour, her spiritual naturalness, and unprofessional femininenes. Her opinions seem often enough quite cock-eyed, but they are her opinions, and it becomes entirely another matter when she moves from criticism to the novel. Taken in spots, her style seems difficult and affected, but the impression never once raises its head when the book is read as a whole. The blood and the spirit that runs through the language is the sole important fact. This review has already shown itself slightly mawkish, but it is hard to avoid becoming even more mawkish. The idea of the book—and it sounds a little tricky—is that a particular woman discovers on a moment that she has the gift of knowing what a particular man is thinking. They are really just beginning things, but, of course, with that it is all over. During the book, they see each other some four times, and he eventually comes to conceive that her appalling trick of stating for him and herself the nebulous villainies he has in his mind has made his life impotent. He goes from bad to worse until he is a Cabinet Minister and one of the most powerful politicians in England. But he can't get rid of her, and she can't get rid of him. The book constitutes one of the most complete civilized statements of absolute love that has ever been written. The moment, for example, when he sees her walking before him in the park for the first time in six years. He has forgotten that their break was the result of her ability to know his mind and indulges himself in pretty patronage as he keeps pace with her. Suddenly, the reader realizes that there is a direct connection between what he is thinking and what she, a hundred yards ahead, is doing. Few such moments are ever offered one in fiction. Miss West's control over the most minute subtleties, as well as the tremendous overtones of this situation, as of her entire theme, is utterly the control of a master. The emotions she chooses to evoke are never cheap and easy emotions, her register is the infinite and, in another sense, more limited one of art. Thus it is unnatural, super-natural, the perfect antithesis of the vulgar, as well as the perfect distilling of the vulgar. For it is not by any means esoteric or dehumanized, it fulfills the purest and most useful function of art, of being alive.

F R I E N D S H I P

Underneath every love that endures, there lies friendship.

Marriage, without friendship, is wrecked by time.

If love is a religion, then friendship is the philosophy one can live by.

When Charles Kingsley was asked how he had succeeded so greatly he answered, "I had a friend."

One climbs out of the dark valleys to the mountain-top because at the darkest and weariest moments a friend has reached out and touched you healingly; a friend, with his priceless gift of seeing with the heart rather than with the eyes, has looked into your eyes and saluted the strength in you.

Love demands, but friendship is no more concerned that it gets back in some measure that which it gives than is the sun concerned that a sky be provided for it to ride across.

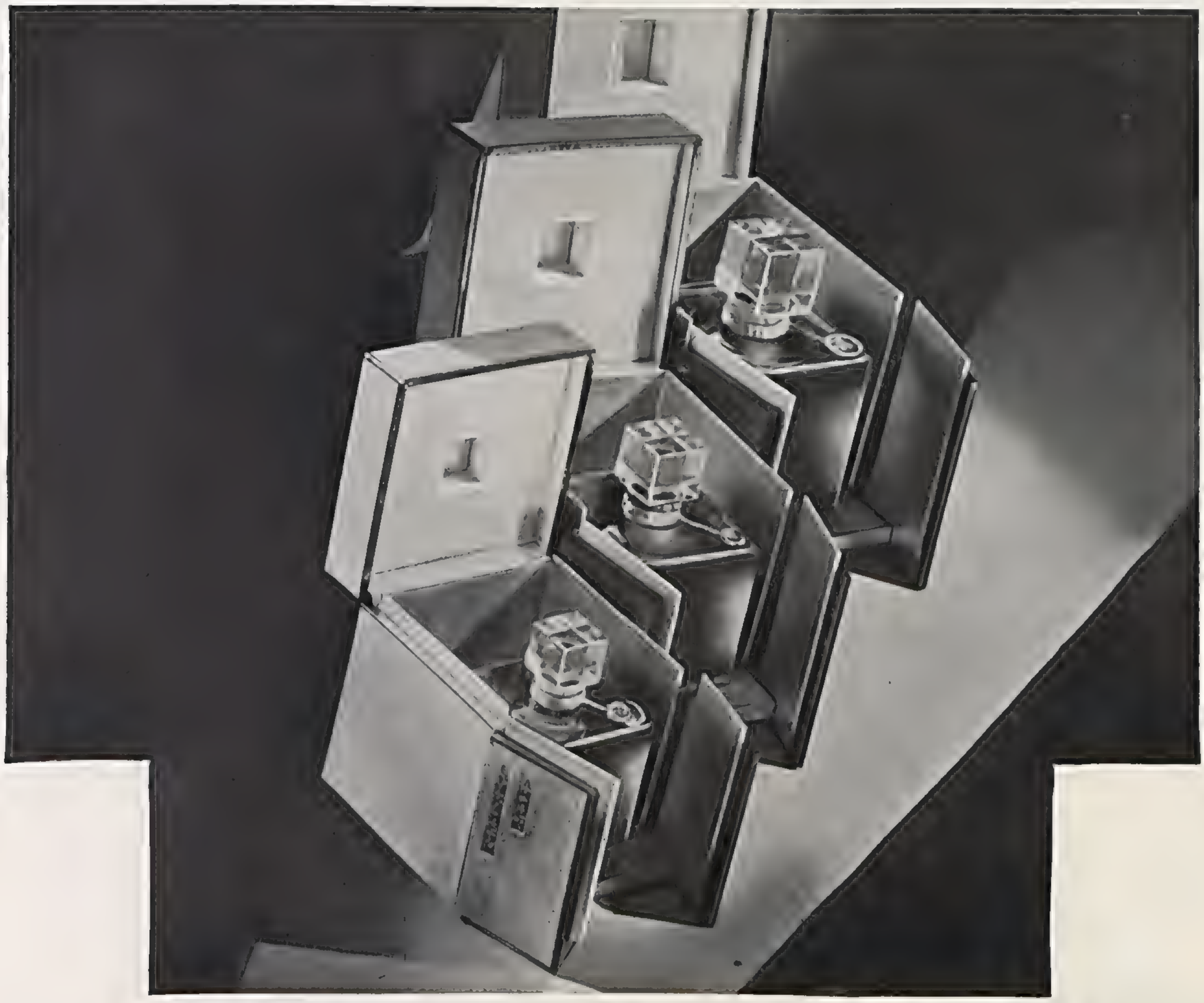
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AUTOMATIC BATHROOM SCALES

SEEN ON THE STAGE

(Continued from page 100)

which to a large part of the world is the most fascinating in all history, has under Monsieur Rolland's ministrations lost its fascination, and it does not stir the emotions. The reason for this is obvious: Rolland has attempted to weld a love-story of and for the theatre to his profound feeling for the Revolution; the two, as the adage says about business and pleasure, should be kept far apart. With all the vital action off-stage, "The Game of Love and Death" becomes more a wordy résumé than a play. The heaviness, although frequently illuminated by a felicitous passage, never really lightens. Even a sentence like "Life dies every night and is reborn every morning" does not help materially. Monsieur Rolland approaches his task via the Revolution rather than through human beings. And such an approach merely reminds one that the red of yesterday is the lavender of to-day; it does not dramatize.

Rouben Mamoulian and the actors he has directed do little to assist the play. The whole thing is staged with ponderous humourlessness. The best scene of the drama comes, because of the direction, perilously near to the absurd. Alice Brady in a negative rôle seems satisfied with negativity, or she may not be interested. Otto Kruger postures. Frank Conroy is too noble and forbearing for even fine words. Only Claude Rains contributes passion and genuine emotion. As Carnot, he appears in but one scene, yet, in the brief time allotted him, he conveys the true aura of Carnot—at any rate, what we like to think the true aura of that figure was. His efforts, however, are powerless to relieve a drama poorly produced, in which two themes exist and separately, and the important conflicts are heard about, but not seen.

"YOUR UNCLE DUDLEY"

"Your Uncle Dudley," by Howard Lindsay and Bertrand Robinson, authors of "Tommy," manages to be a really funny farce for two of its three acts. After that, the authors' invention runs out, and the final act becomes little more than a collection of aging, if not aged, tricks. The occasional lapses in taste may offend for a moment, but one soon forgets them. But the farce has two serious flaws that will do more than the weak last act to limit its popularity; the mother of the ingénue is made a serious, unscrupulous villainess who belongs in white-and-black melodrama, and her son is depicted as an irritating, inconsiderate ass, never even amusing. If those two were fitted into the farce formula the play attempts to follow, "Your Uncle Dudley" would be one of the few things every theatre-goer would have to see.

Mrs. Jacques Martin makes the big hit—she gives a perfect performance of a keen, resourceful, twinkling grandmother. Walter Connolly comes next, in fact, only a short pace behind. As Dudley Dixon, he revels in the kind of part in which he excels.

MODERN SHOPS

(Continued from page 72)

is not strictly dependent upon function, and it achieves an effect of striking luxury, as is exemplified in the perfume shop designed by Whitman and Goodman and in the gown and fur shop designed by Carlu and Boyle.

Schoen's point of view is more rational and utilitarian. It exemplifies what the Germans call "Sachlichkeit" and demonstrates the same aesthetic principle carried out in the architecture—design dependent upon functional requirements.

The austerity of a too strict observance of functionalism is modified in the children's department by using soft, harmonizing pastel colours, the special departments leading out of the main corridor being given colours symbolically appropriate to the merchandise displayed—sophisticated chartreuse for growing girls' party dresses, pinks and blues for the infants' wear, and jaunty yellow for the sports and boys' department. In the millinery shop, also designed by Schoen and illustrated on pages 71 and 72, the neutral tones of the natural coloured wood panels and beige carpet are an effective background for displaying millinery. The practical design of the movable dressing-tables forms a curious pattern of ellipses when seen in the perspective of the long corridor.

Whitman and Goodman are responsible also for the effective remodelling of the gown and coat shop of Saks-Fifth Avenue, illustrated on pages 70 and 72. By their window displays and arrangement of merchandise, Saks-Fifth Avenue has played a pioneer rôle in introducing the modern note into the decorative idiom of the day. The gown shop is, however, the first department to have been given a modern setting. The arrangement grows out of the practical consideration of effective displaying of merchandise. Lighting—daylight and artificial—is therefore given special consideration. Great windows with opaque vertical panes reaching to the ceiling are as decorative as they are utilitarian. Where artificial light is needed in show-cases and in the evening rooms, it glows from concealed sources, in no case calling attention to itself by means of eccentric lighting fixtures. The background and floor covering are in a uniform pale grey. Metal chairs and hand-tufted French rugs are effective modern accents.

Mauboussin and Van Cleef and Arpels have achieved distinguished backgrounds for their recently opened jewellery shops. Simplicity is the key-note of arrangement in both cases, and it proves more effective for the display of jewels than the ornate settings hitherto effected for the purpose of producing an atmosphere of luxury. Monsieur Mauboussin, who is responsible for the distinguished and individual designs of his jewels, designed the background for the New York shop. The grey monk cloth walls, the severe architectural folds of the grey velveteen curtains, the geometric forms of the steel and glass cases, while enhancing the raison d'être of the shop—the display of jewels—constitute in themselves a distinguished arrangement. Ely Kahn, the well-known American architect, designed the Van Cleef and Arpels shop, which includes a series of rooms, a main display room and smaller reception-rooms intended for intimate, leisurely selection. The severity of the walnut panelling used in the display room is occasionally relieved by flat carving, and the colour scheme for rugs and upholstery is grey-beige and lavender. Lighting fixtures by Walter Kantack are an effective note. Photographs of both shops are shown on page 73.



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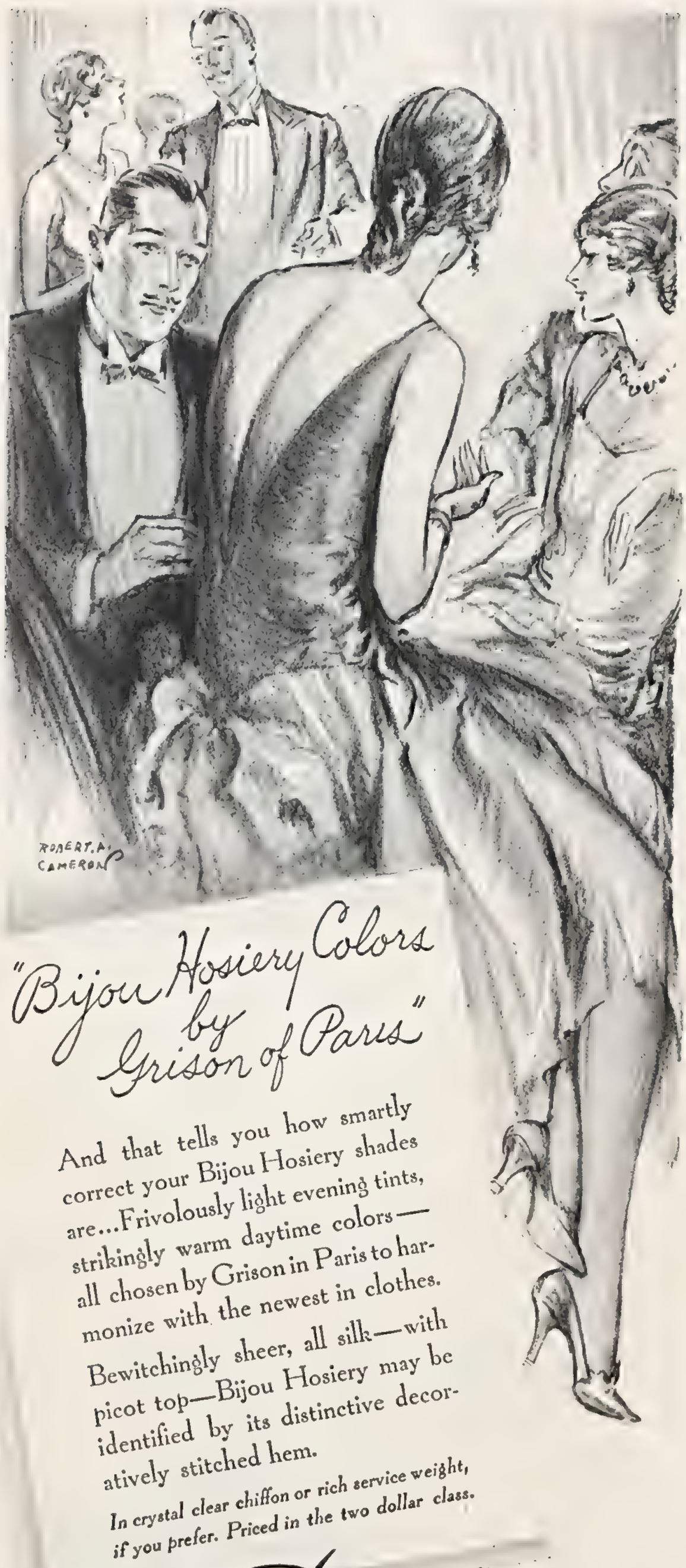
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1



2



3



4



5



6



7



8



9

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2. This sturdy Oxford for the country is cut on the lines of a Norwegian moccasin, with a fringed tongue; from Fortmason

3. Of brown calfskin is this one-strap walking shoe with perforated trimming, which may be water-proofed; Fortmason

4. This "Gaytee" tweed galosh, low cut and with a snap fastening, is in brown to accord with the browns of the mode; Macy's

5. For the low-heeled shoe is this moderately cut galosh, which is of a rubberized suède-like material; from Altman

6. This low-cut "Rain-Tog" galosh for the high-heeled shoe has a slide fastening and snap; brown, beige, black, grey; Best

7. A well-cut, serviceable rubber is this model in a rubberized suède-like fabric; in brown and black; Saks-Fifth Avenue

8. This excellent model for weathering the storms of winter is a "Gaytee" model in black, worn high or low; from Macy's

9. A turn-over cuff and a secure fastening are featured in this high-cut galosh of a suède-like fabric; Saks-Fifth Avenue

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' ' '

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Steichen

SHOES FOR THE SOUTH

(Continued from page 56)

It serves for all-day wear at resorts, and the favourite version this year is the opera pump with the solid leather heel. The brown-and-white Oxford and one-strap slipper also are excellent models, but the former, to be really smart, must be practically untrimmed, with its classic lines unchanged. There is a slight variation in the shade of brown on these shoes, a darker, more chocolate tone being used. With leather-covered heels and less perforation, any of this trinity becomes an afternoon shoe, and such shoes are shown also in combinations of linen and leather.

Then, too, there are the navy-blue-and-white and the black-and-white shoes, which, although they will be less generally worn, are nevertheless very smart.

The softly coloured suède shoes, which are seen in a variety of lovely pastel shades—yellow, blue, grey-green—, are another type that is very good for all-day wear. These have the broguing usually associated with a sports shoe and a low sports heel, but the colour and the fact that the heel is leather covered give an entirely new feeling. A few of these are shown in all-white as well as in colour.

For actual sports, the golf shoe in white or brown-and-white calfskin or buckskin, copied from Norwegian ski boots and rather like a moccasin, is the most favoured. For tennis, a distinguished version of the sneaker, made of white buckskin with a thin crêpe rubber sole, is worn by most players, as the heavier rubber soles are more difficult to play in.

The more feminine afternoon dresses call for appropriate afternoon shoes. The pump is again preeminent, with the one-strap slipper as its closest rival. All-white kid and light beige kid shoes are both good and are suited to a wide variety of costumes, but newer than these are the suède and kid shoes in the lovely Marie Laurencin colours, dull rose, mauve, blue, and green. Some of these charming pastel pumps may even do double duty and be worn in the evening with organdie or printed chiffon dinner-dresses. Another type of shoe that blends well with the new printed cottons is one made of a new fabric combining the virtues of both shantung and linen. One very smart version of this was in a natural beige tint with navy-blue trimming. In choosing shoes to accompany printed frocks, the new rule is rather to match the darkest part of the print, and there is less tendency to wear light coloured kid or suède shoes with printed dresses. With a yellow-and-brown costume, a brown kid and suède pump would be excellent and give more character to the costume than one in beige.

The opera pumps in pastel rose suède are piped in kid; I. Miller. The white linen slipper has blue kid piping and heels and blue silk lacings; from Henning

It is noticeable that the heels of afternoon and evening slippers are higher, a result of the longer skirts. And as the dramatic effect and diversity of the evening hem-line call particular attention to the feet, one's choice must be most carefully made. For evening, the opera pump and the one-strap slipper predominate, the latter being popular for dancing, when many women feel the need of some kind of a strap to prevent slipping. The T-strap sandal is quite passée for this.

The opera pump appears in many variations, the crêpe de Chine model being the one most favoured, and the satin pump a close second. With these are worn either big rhinestone buckles or the new buckles of baguette-cut stones. Sometimes, small ornaments are used as side trimmings. Gold, silver, or pearly kid is often effectively used on the pumps and the strap slippers. These latter are always very much cut out and very much on the sandal variety. Gold heels and straps and piping still seem to be about the only trimmings. Besides crêpe de Chine and satin, there are some shoes made of very supple lamé, a lamé that is almost sheer and gives a very flat surface. A little gold appears in these, and there are also some multicoloured lamés in very soft subdued colourings. As by far the most chic effect is given by matching the slipper to the frock, almost all evening shoes may be dyed.



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WHAT IS CULTURE?

(Continued from page 59)

stick in my memory. I begin somehow to know that our knobby chairs are bad. Their ornament is meaningless and ugly. Our best china begins to look florid and expensively vulgar. I begin to understand what the man meant by distinction. The chair, the table, and the tea-cup have become standards by which I begin to judge furniture and china.

NEW HORIZONS

Now, suppose that soon after this I see Pavlowa dance. To my delight, I see not only a great artist performing a difficult conventionalized dance, but I receive an impression that somehow is an echo of my Louis IV. chair, an impression of poised, inevitable distinction, of something done in the grand manner. I go home with a new experience of something first class, with a standard in another art. Suppose, again, that my favourite poem has been "Hiawatha" and a friend or a teacher calls my attention to such a poem as Keats' "Ode to a Grecian Urn" or Milton's "Sonnet to Lycidas." A deeper emotion than I have ever felt from poetry is aroused, a sense of a higher beauty. I am no longer content with "Hiawatha." I have recognized again that quality of noble and restrained adequateness that makes a work of art distinguished. What I have been taught about Keats or Milton, the facts of their lives, their places in literary history—all this dead knowledge becomes insignificant compared to the discovery of their quality. I have begun to extend my culture into the field of poetry.

If I go to an art museum, a great picture that is pointed out to me may have a revelation similar to that of the poem. If not, I must see others till one of them gives me the joy of its quality. After that, my dead knowledge of pictures comes to life and I begin to see them in a new and living way. I begin to have a cultivated sense of art.

There is a similar experience in store for me with music. Even without a quick ear or a good musical memory, one may recognize this beauty of distinction. Very often, it is most readily recognized in Bach and Beethoven. Once recognized, it becomes a part of one and increases one's joy in living, which is another way of saying that it broadens one's culture. As it is with the fine arts, so it is with manners. When I have recognized the quality of a distinguished and cultivated personality, I have acquired a standard for the fine art of living. Science is a field for culture, equally with art; not the facts of science, but the interpretation of them made by great minds seeking to explore and explain the universe. When I grasp the significance of this effort to understand the nature of things, my culture again advances.

THE QUALITY OF CULTURE

I think the history of most cultivated persons begins in some such manner as I have suggested. An inspired teacher may help very much, but it is the individual who must react and realize the quality of what is pointed out. Culture can not be taught like geography. Like salvation, it must be experienced. And it is a continuing and ever deepening experience. But once I am embarked on this experience, I obtain admission to the most delightful and exclusive society in the world, for the criteria of good taste which are my credentials can not be bought or forged. In this society, while a line is drawn against the barbarian, I find humility, tolerance, gaiety, graciousness, and charm—the characteristics of the most highly cultivated. Great knowledge may puff up and produce the highbrow, the pedant, the bore, but culture avoids such calamities.

It is true that cultivated people sometimes become overfastidious and intellectually insolent or put on the affectations of the man milliner, but this is only the sign that their culture has begun to decay. Vanity has infected them. They have lost humility and the true perspective. It is this sense of perspective that makes the truly cultivated man catholic in his appreciations. He enjoys the best that the present is producing, as well as the best that the past had produced.

WHERE CULTURE LEADS

It is because he loves the portraits of Titian and Greco that he is interested in such a modernist painter as, for example, Modigliani. He recognizes flashes of high distinction gleaming through new and strange and perhaps not wholly successful stylizations as he recognizes that quality in his favourite masters. With the key of culture, the world's treasury of beautiful and stimulating things and ideas is opened. Travel becomes a delight, pictures, music, books become high entertainments, and life becomes a happy, profitable thing. As we have seen, there is nothing that excludes us from this life but our indifference to it. If we desire it, we shall surely find the way to it, for culture is to the intellectual life what the Kingdom of Heaven is to the spiritual life. To him who knocks, it shall be opened.

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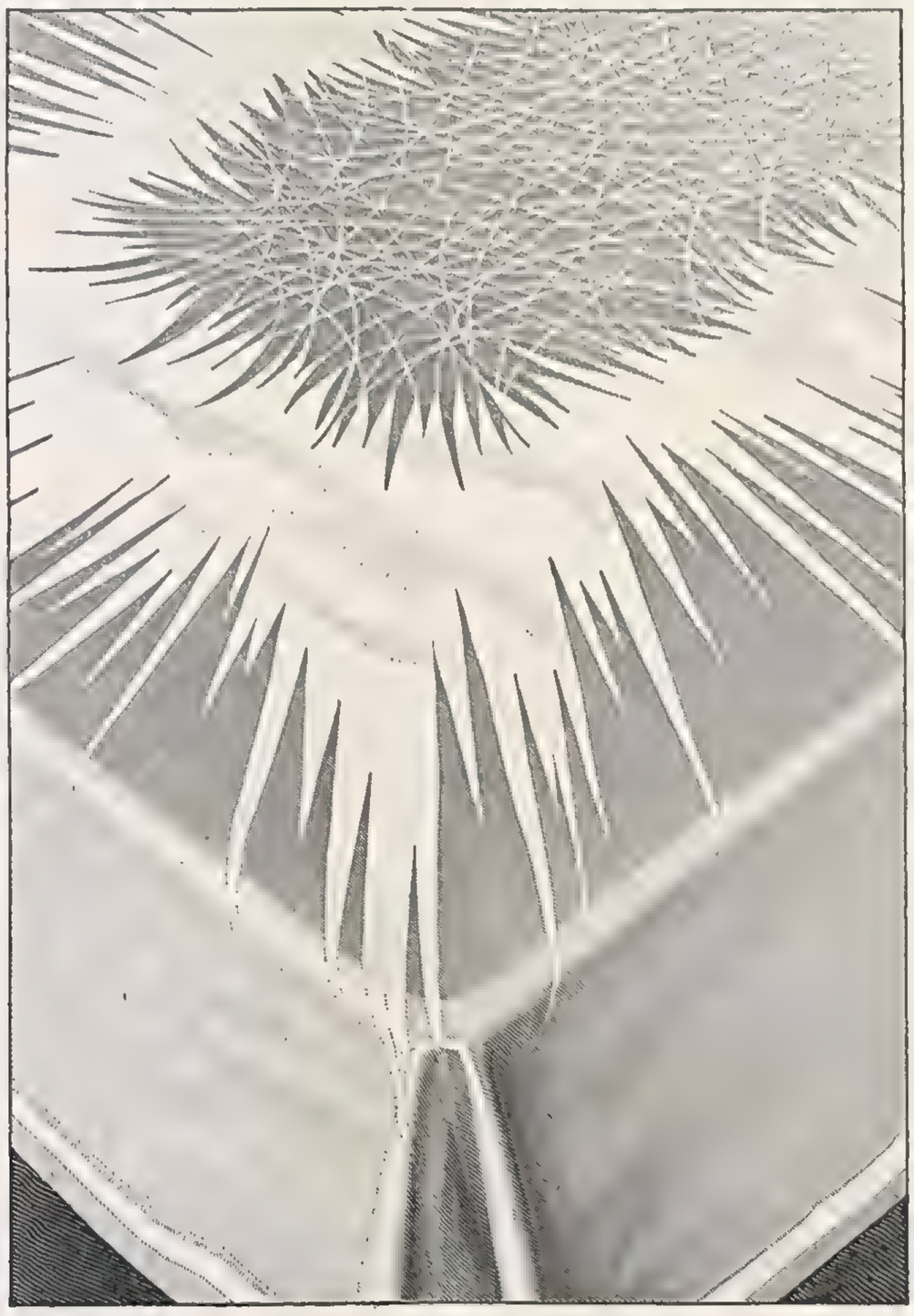
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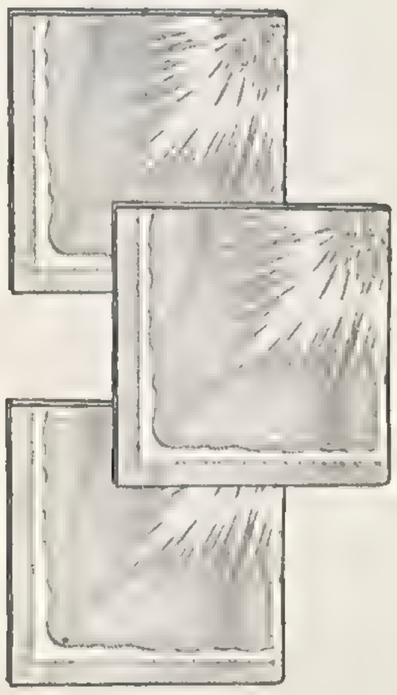
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In White, or Pastel Tints. Moderately Priced



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"We Dine on Linen Damask", a charming booklet on correct table settings, will be sent you on receipt of ten cents to cover mailing cost. Address The Irish & Scottish Linen Damask Guild, 260 West Broadway, New York.

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#132—$16.50

No matter where you want your waistline, high, low or medium, this garment will give the desired effect. No lines—Irons out the body—Moulds—Will not crowd—Fits like a glove.

The secret to keep thin is to let the body breathe and allow perfect circulation. No person ever looked thin by wearing heavy garments because they just crowd the flesh into a roll at the waistline.

Snuggleband Underthings may be purchased in all the smart Corset Departments and Shops throughout the country.

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THE HARFORD HUNT

(Continued from page 66)

of a pack of Irish, American, and half-bred hounds that hunt over an ideal country, with small coverts and broad fields, post-and-rail fences, and sturdy "chicken-coops." Under the present masters, Harford has come to be one of the important names in American sport.

The Harford hounds are divided into two packs, one hunted by Mr. Nicholas, M. F. H., and the other by Regan, the huntsman. Mr. Nicholas, who was M. F. H. of Meadowbrook for thirteen seasons, is known to be one of the most "knowledgeable" hound men in this country. His aim is to build up a first-class half-bred pack, and he has already imported some very fine English bitches, which are being bred to American dog hounds of fine bone and good nose.

At Harford during the season, one may find as representative a lot of sportsmen as anywhere in the country. Such dyed-in-the-wool hound followers as Mrs. Harry I. Nicholas, Mr. and Mrs. S. Bryce Wing, Mr. and Mrs. Dean Bedford, Mr. and Mrs. James Park, Mrs. Geraldyn Redmond, Miss Florence Loew, Mr. Stephen Sanford, Mrs. Sidney Legendre, Sir Ashley Sparks, Mr. Harvey Ladew, Mr. Chalmers Wood, Miss Sanford, Mr. Jack Sterns, and Mr. William Rile hunt regularly with the Harford.

The club-house is a nice old stone house, typical of the Maryland country, which puts up thirty people, while others take the near-by club cottages for the season. People send their hunters down to the club stables, as the English do to Melton, and these stables, comfortable and rambling, hold no less than one hundred and fifty horses.

MOTORING TO MARYLAND

Suppose one motors from Philadelphia to Harford. One will pass through heroic hunting country—Radnor, Rosetree, and so on, south across the Susquehanna into Maryland, through the country that King Charles I. granted to Lord Baltimore and that bit given by Baltimore to his wife and ever since known, charmingly, as "My Lady's Manor."

One thrills to the broad fields, the satisfactorily sturdy, if slightly alarming post-and-rails. One notes with knowing approval the great stretches of grass with patches of woodland that make ideal hunting country. One measures the height of fences with the eye, observes gaps, and generally "hunts" the country in imagination in the manner of all hunting people in a new place.

At last, Harford is reached. After tidying oneself in the club-house comes the tour of inspection. The great dim stables, filled with the heavy breathing of horses, holds the old, inescapable charm for the horseman. Grooms in old brick-red breeches. The glitter and creak of the tack room. The slop-slop of water in pails, and the scrub of brushes; "Gar, there, you!"

After this glimpse of country and the pick of the best horse flesh on exhibition, one can hardly wait for the morning's meet.

Dinner may be for as many as twenty or thirty people, all staying at the club. Afterwards, one asks a hundred questions. "Will it be a good scenting day, do you suppose?" "Where is the meet?" "Will many go out?" "What time is the meet?" And again, "What time is the meet?"

At last, the meet. Perhaps it is at the little church above the crossroads at My Lady's Manor. Driving there, one passes bright chestnuts, steely greys, bays, roans, all in the pink of condition, being led to the meet, their breath making great clouds in the frosty air. Arriving, one finds a large field assembled. Northerners mingling with such Maryland sporting names as Cockey, Pierce, De Courcey Wright, Albert Ober, Lürman Stewart, and "Downy" Bonsall.

Here is a man adjusting his stirrup leathers, there a woman mounting with her foot in her groom's hand. Some one is having trouble with a handsome chestnut over by that gate, and an obvious five-year-old prospect is being paraded before the Master rather ostentatiously, with qualification for registration as the object. Two mere babes sit their well-comformed fifteen-hand hunters with perfect sangfroid and discuss scent with a professional earnestness slightly marred by the vestige of a nursery lisp.

Up the road comes the huntsman with the pack, and all at once the confusion is quite orderly, and, in a long procession, every one moves off to cover. Ladies with toppers and fish-net veils, old gentlemen in checked coats, hard-bitten first flighters in "rat-catchers," young blades gotten up in the last word in turn-outs, pink coats, well-scrubbed white breeches, glittering varnished top boots, and meticulously tied stocks.

"GONE AWAY!"

The hounds are in covert, and one hears a whimper. One looks for a good position near a gap, notes how the wind is blowing. All at once, there is a scurry, and suddenly comes that intoxicating cry, "Gone away!" from one of the whips on a hillside.

The field turns abruptly and makes for the gap. The Master and huntsman are out in front. The hounds, all together now, are running like mad two fields away. No time now to notice how any one's horse is going. One's own flea-bitten grey is going splendidly. One feels the steel muscles move like a great machine beneath one. He takes a good four-foot post-and-rail—the landing is boggy, and he stumbles. "Ah, there you!" and he has his feet again and is making for the next fence.

At last, there is a check, and one is glad to pull up, broiling hot on this cold December morning. All the horses are blowing. Some one had a spill four fences back, but nothing serious. One man's hunter has cast a shoe, and his second horseman, with the second horseman's miraculous gift of second sight, is on the spot with a fresh bay.

Five minutes more, and they're off again on a new tack, after some skilful casting. This time, it's a long run and hounds put the fox to ground.

Then one has a chance to eat a sandwich out of one's box, and tongues are loosened as the hounds worry about. "Poor John had to pull out." "So did Isabel." "Whew! That last snake fence took a bit of doing!" "Nice mare, that. A nice way of going." Nice horses, nice fences, nice country, a nice run. This is the adjective that comes quickest to a horseman's tongue.

At three o'clock, one is hacking slowly homeward. Perhaps one was in at the finish, perhaps not. Still, one's first day out.

One's hands are numb, and the reins slippery. Jog, jog. The horse is too tired to shy at a white paper that ordinarily he would flirt with. The mirage of a hot bath flickers before one's tired eyes—then hot tea—poached eggs—jam. What a day! What sport. It's a nice country.

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We suggest California or Florida for eternal sunshine (actually!), sparkling beaches, fishing, swimming, golf, dancing or just plain loafing. But if you insist on a desert, a horse, and some Hopi villages that need exploring, why not try a ranch in Arizona or New Mexico? If time is short, nothing will buck you up more than some riding, or a few rounds of golf among the pine mountains at Asheville.

Look through pages 21 to 25 now for the finest hotels in the world, and write to them for rates and reservations.

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